

*Vanity  
Number*

# VOGUE

*Nov. 15 1916  
Price 25 Cents*



*The Vogue Company*  
CONDÉ NAST PUBLISHER





Style 586

Style 583

Style 584

# Kenyon

Fashions for  
Fall & Winter

Stylish, Correct, Practical for Motor and Sports.

No. 586. Canadian Blanket Cloth with white stripe. Wool fringe trim. Throw of same material. 715 Blue, 717 Green, 718 Yellow and 719 Rose, at \$24.50. No. 583. Heavy weight Velour Jersey Knit cloth, trimmed with French seal fur. 367 Rose, 368 Hemlock Green, 369 Joffre Blue, at \$27.50. No. 584. Heavy weight Angora Knit Cloth. 935 Rose, 936 White, 937 Corn, 938 Green, 939 Copenhagen, 953 Heliotrope, at \$25.00. Style Cuts and Name of Local Dealer will be mailed on request.

New York:  
Fifth ave., Bldg., 23rd St. and Fifth Ave.

**C. Kenyon Company**  
(Wholesale Only)  
NEW YORK

Chicago:  
Congress and Franklin Streets



# HAAS BROTHERS

## *Distinctive Dress Fabrics*

The success of your gown is dependent upon the richness of quality and perfection of coloring of the fabric.

Ask your dressmaker to show you Haas Brothers' fabrics.



*Model of Venetienne Velvet*

The two distinctive silk fabrics of the season

### *Georgette Satin*

The Dominant Satin in wonderful colors

### *Venetienne Velvet*

The Velvet for the New Fashions

HAAS BROTHERS' BLUE BOOK OF SILK AND CLOTH FABRICS  
can be seen at the leading Dressmakers and Ladies' Tailors

HAAS BROTHERS' BLUE BOOK OF PARIS MODELS  
can be seen at the leading Dressmakers and Ladies' Tailors

NEW YORK: 303 Fifth Avenue

PARIS: 13 Rue des Pyramides



PARIS:  
4 Rue Martel

LONDON:  
29 Jewin Crescent

# Franklin Simon & Co.

Fifth Avenue, 37th and 38th Streets, New York

JUST as the composer breathes into a few chords of music a world of pleasure, so we have interpreted "the spirit of the occasion" in these

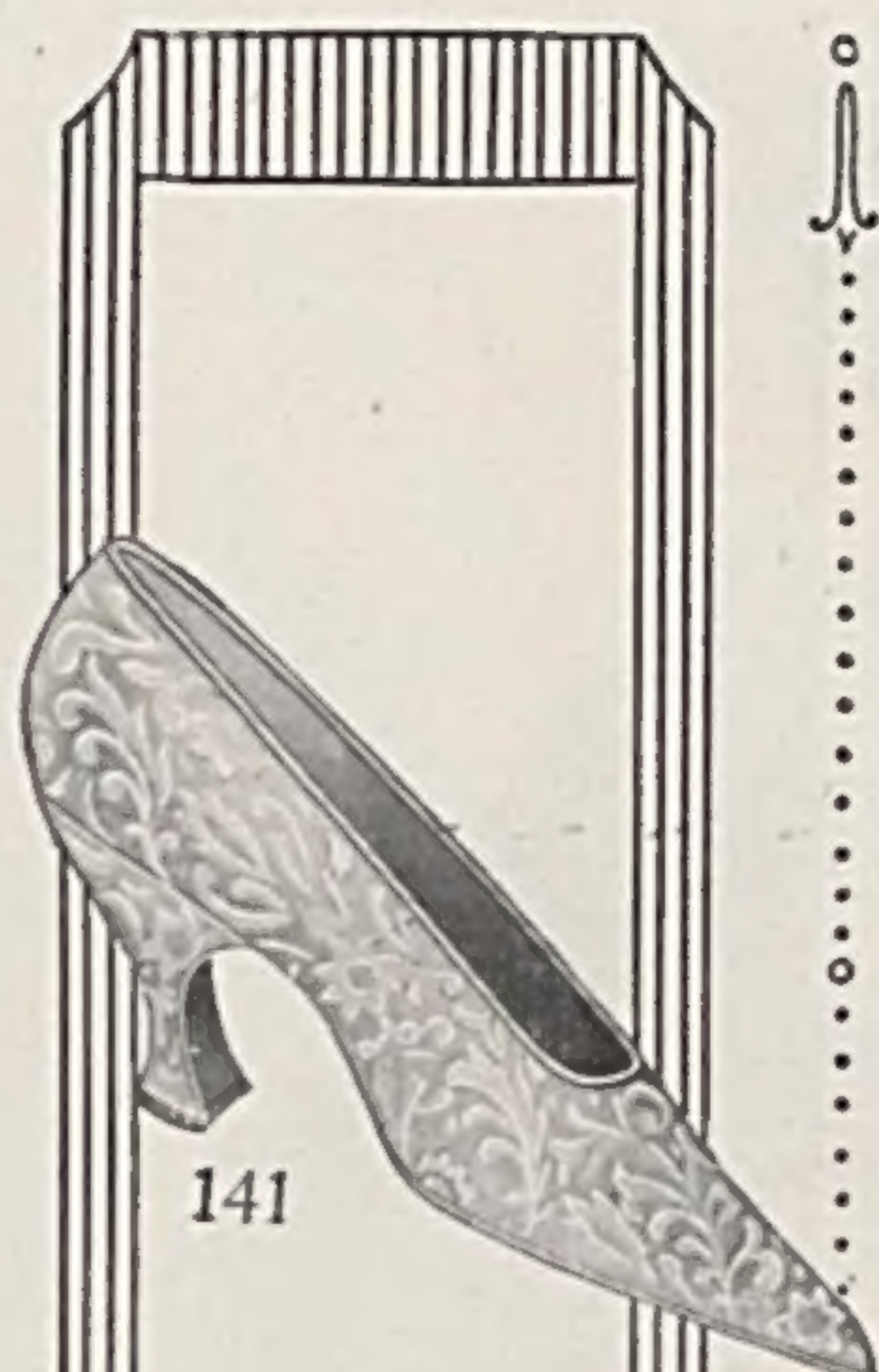
## Captivating Evening Slippers

THEY are "footwear songs without words" that whisper of delightful evenings to come—soft music, exquisite flowers and cheery greetings.

The slender lines of these exclusive models (long vamps approved by Society) are worthily expressed in fabrics and colors to harmonize with your gown.

In our large exclusive Slipper Shop you are attended by experts, not only in footwear, but in fashions.

We also show an elaborate assortment of separate slipper trimmings from the elaborate buckle to the dainty rosette.



141



143



145

### No. 141—Brocaded Evening Slippers

Exclusive silver and white metal brocaded satin, high arch last. Louis XV heels, hand-turned soles.

*Special* 9.50

### No. 143—Cloth of Silver Evening Slippers

Tinted in all evening shades, high arch last, long vamp model, slender Louis XV heels, hand-turned soles.

*Special* 8.50

No. 143—Rhinestone buckles, as illustrated 7.45

### No. 145—Satin Evening Slippers

In all evening shades, hand-turned soles and slender Louis XV heels.

*Special* 5.00

### No. 147—Aluminum Cloth Evening Slippers

Long vamp model, high arch last, slender Louis XV heels, hand-turned soles.

*Special* 9.50

No. 147—Rhinestone buckles, as illustrated 4.50

### No. 149—Cloth of Gold Evening Slippers

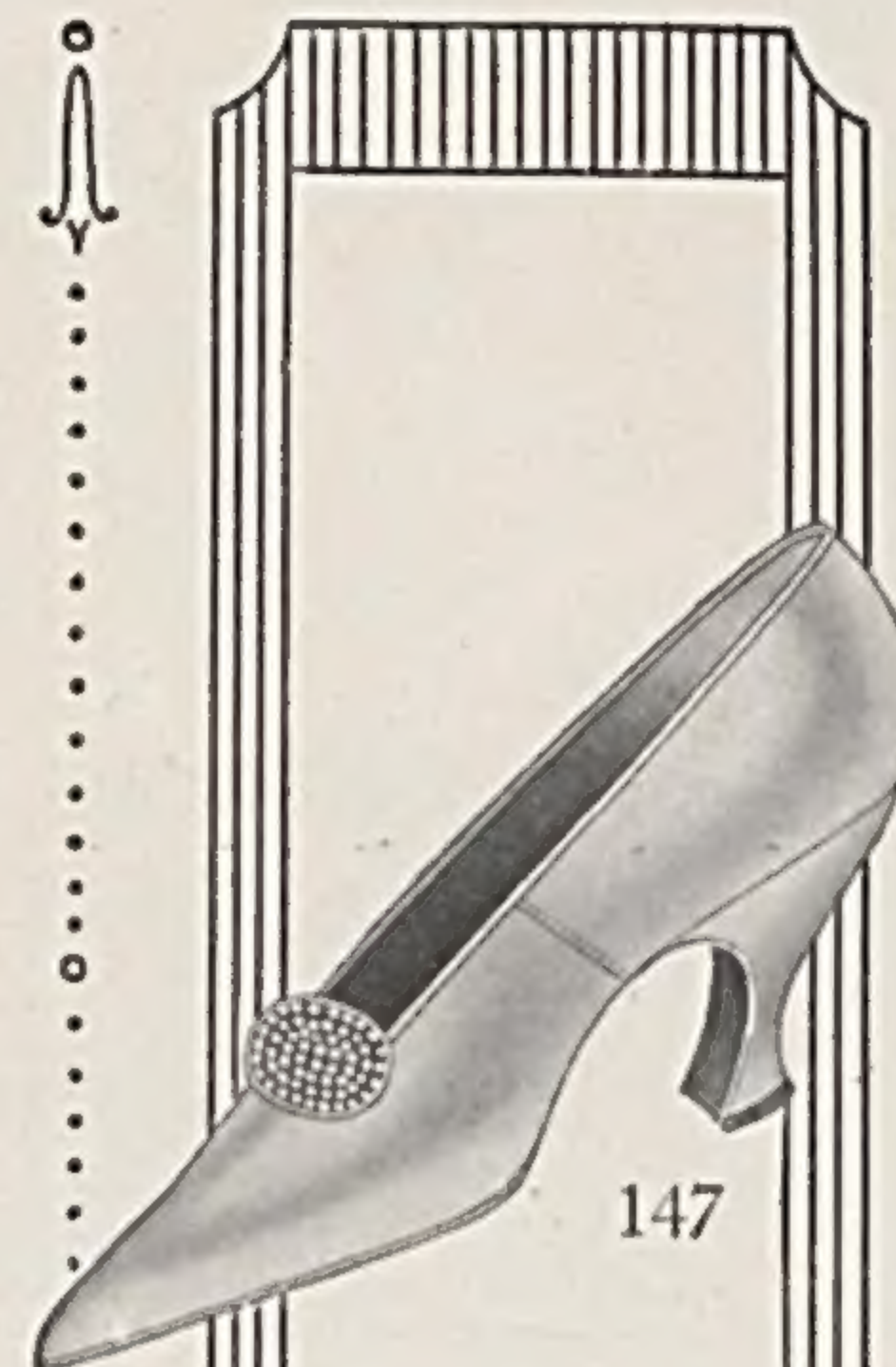
High arch last, long vamp model, slender Louis XV heels, hand-turned soles.

*Special* 7.50

### No. 151—Cloth of Silver Evening Slippers

With self bows, long vamp model, high arch last, slender Louis XV heels, turned soles.

*Special* 6.50



147



149



151



PARIS  
4 Rue Martel**Franklin Simon & Co.**

Fifth Avenue, 37th and 38th Streets, New York

LONDON  
29 Jewin Crescent

## Women's Boudoir Gowns

*Sizes 34 to 44 Bust*

No. 30—**Silk Crepe de Chine Boudoir Gown**, in pink, light blue, Copen, rose, orchid or wistaria; semi-fitted model trimmed with swansdown and lined throughout with wool albatross; ruffled fold of material at front and back gives the high waist effect. **Special**

**9.75**

No. 32—**Imported Japanese Hand-embroidered Silk Kimono**, in pink, light blue, rose, Copen, navy, purple, red or black; hand-embroidered in floral design; Japanese sleeves, wide fringed sash, rolled hem; silk lined, interlined. **Special**

**5.95**

No. 34—**Wide-wale Velvet Corduroy Boudoir Gown**, in pink, light blue, rose, Copen or wistaria; large collar, cuffs and rounded pockets edged with fold of material; double straps of corduroy give an Empire effect, front fastens with self-loops over corduroy velvet buttons, white china silk lined throughout. **Special**

**5.95**

No. 36—**Tea Gown**, coatee of cream net trimmed with lace edge, ribbon and flowers, overbox pleated silk crepe de Chine slip in pink, light blue, orchid or rose, attached to satin ribbon underbodice embroidered with silk French knots.

**Special 9.75**

**A Xmas Gift Catalogue**  
Illustrating useful gifts, also the latest Winter  
Fashions for Women, Misses, Girls,  
Infants, Men and Boys,  
**at Special Prices**  
Mailed out-of-town free upon application



# MOVING THE FUR CENTRE ACROSS THE OCEAN

New York has become the new fur centre. While the fur-bearing animal does not know it, this is the heaven where his skin will come after he dies. If he is a good fur-bearing animal, with a very rich coat, his coat will become the coat of some very beautiful woman—an interesting transmigration which the woman does not know enough about—so we must tell her.

**M**OST important to the American woman, the fashion centre has moved with the fur centre—moved so decisively that there is no longer any question about the real home of fur fashion.

Paris in her rabbit skins is looking on with wonder at the models created *this year* by the designers of H. Jaeckel & Sons in Paris—and made up in the great fur establishment in Thirty-second street.

\* \* \*

*The crown sables of Russia and the "sables of Bergusin"—that Siberian wilderness so thick that no ray of sunshine ever touches the ground, making the sables grow almost as black as coal—are wondering why the fur buyers of Irbit have surrendered their activity.*

*To New York and St. Louis the great "sales"*



*have gone. The furriers of the world who raced on ocean greyhounds to the "London sales" and Leipzig are coming in through Sandy Hook.*

\* \* \*

Simply to go to Paris to buy fur coats means to take styles that are secondary and fur workmanship that is indifferent. To copy fur garments which are first produced in Paris—a very general practice—means mediocrity of style no longer satisfactory to American women.

\* \* \*

But to work in Paris with her best artists, in their own ateliers, translating into furs that precious portion of the Parisian fashions which will be the smartest and most appropriate in furs, is the effective method that for many years has been peculiar to this house.

**C**ONTRARY to the popular idea, the couturiers of Paris are not furriers. Their wonderful imaginations run to other materials. It requires the expert adapter—the genuine artist whose imagination runs *altogether to furs*—to secure the benefit of that great originality for which Paris is and always will be famous. Months ago the chief designer of H. Jaeckel & Sons went to Paris, as he has gone scores of times before, to prepare for a coming season. It is part of the policy of H. Jaeckel & Sons which has been instrumental in making this the representative fur house of this country.

"America's Leading Furriers" is not an empty phrase, adopted with the hope of growing up to it. The title had been well earned and was given official acknowledgment as far back as 1900, when the international juries at the Paris Exposition awarded this house the two Grand Prizes over all the furriers of the world.

*The Grand Prize for Fur Garments.*  
*The Grand Prize for Skins and Furs in General.*  
Which was a graceful and emphatic recognition of methods long followed.

For this is an old house, with the respectability of years behind it—the solidity of a fixed belief that the way to endure is to do the thing correctly, no matter how different it may be from the practice of others. The founder of the business is to-day actively interested in it. He has had the wisdom to keep the

house constantly regenerated, with his sons and younger partners working with him, shoulder to shoulder, keeping on the very frontier of furs and fashions.

*On these floors at this moment there are more than twenty exclusive new models, the work of H. Jaeckel & Sons' designers, in collaboration with such leaders in the world of fashion as Cheruit, Callot, Drecoll, Bernard, Doucet, Worth, Lanvin and Paquin. These fur creations of H. Jaeckel & Sons are to-day setting the fur fashion of both America and Europe—a triumph to methods adopted by this house years ago.*

That America should capture the fur market of the world is but natural—this being the greatest fur-producing country.

This house still looks to Europe, however, for many of its rarest skins. There are in the storerooms in Thirty-second street Russian sables which it would be next to impossible to duplicate today. There are matched black fox skins with genuine histories—skins that have an international identity.

There are cross foxes and ermine and seal—rich furs meant for people of opulence, and furs equally fashionable, selected with the same technical skill, within the reach of moderate incomes.

Whether it is a \$20,000 coat or a \$40 scarf, the style is unquestioned and the quality that which has lifted "H. Jaeckel & Sons' furs" far above the level of ordinary excellence.

Photographic Reproductions of Furs Mailed on Request

**H. JAECKEL & SONS**  
16 WEST THIRTY-SECOND STREET

*America's Leading Furriers*

(Eight Doors West of Fifth Avenue.  
No Connection With Any Other Establishment)



# BONWIT TELLER & CO.

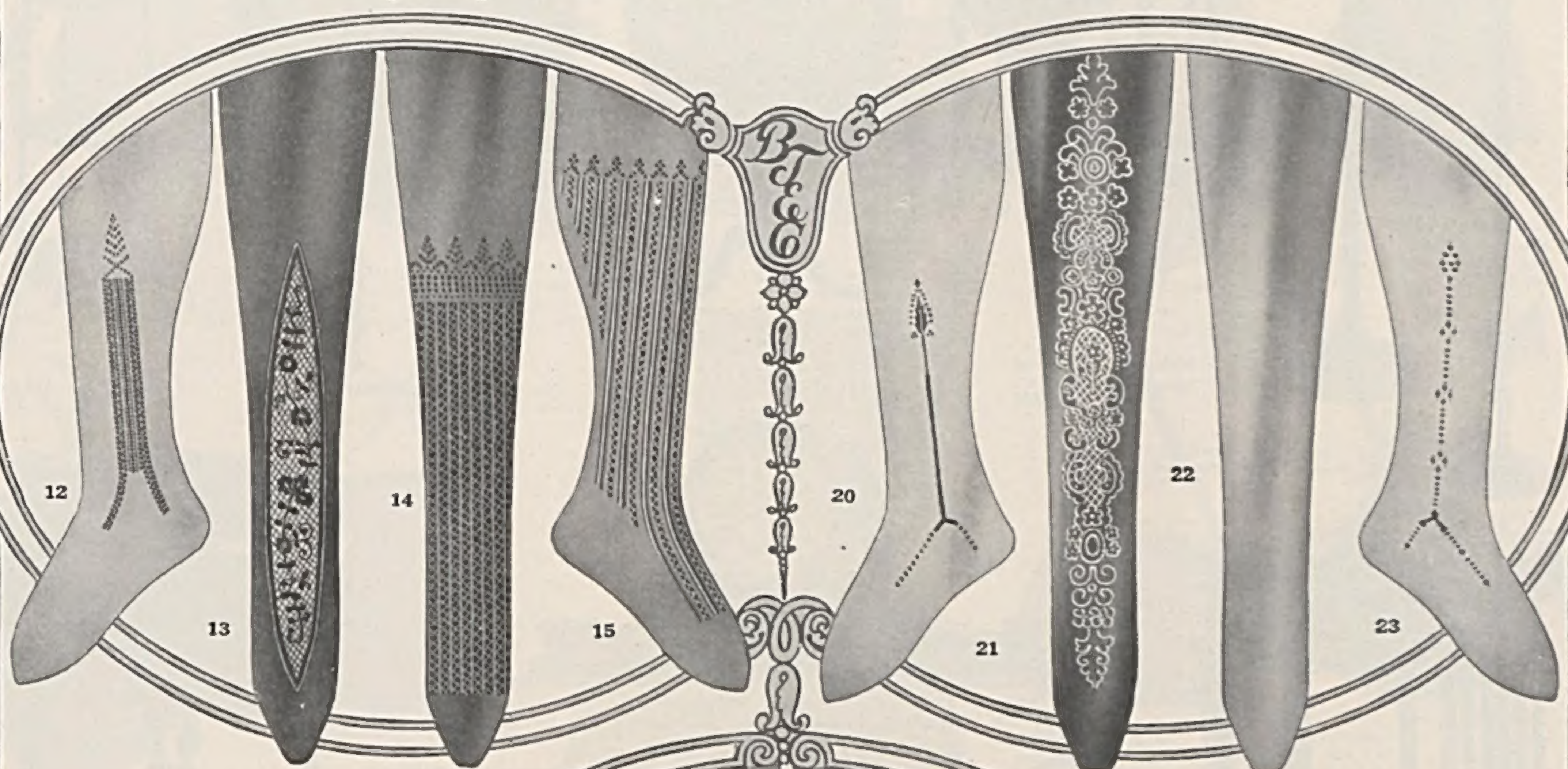
*The Specialty Shop of Originations*

Paris  
42 Rue de Paradis

FIFTH AVE. at 38th ST., NEW YORK

Philadelphia  
13th and Chestnut Sts.

*Gifts of GLOVES and SILK HOSIERY*



12—Silk hosiery with wide openwork clox. In black, white and the evening shades....2.95

13—Of superior quality silk with lace insets. Black or white....4.50

14—Fine mesh openwork silk hosiery. In black, white and the evening shades .....2.95

15—Of pure silk with self-tone stripes in openwork ribbon weave. In black, white and the evening shades....2.95

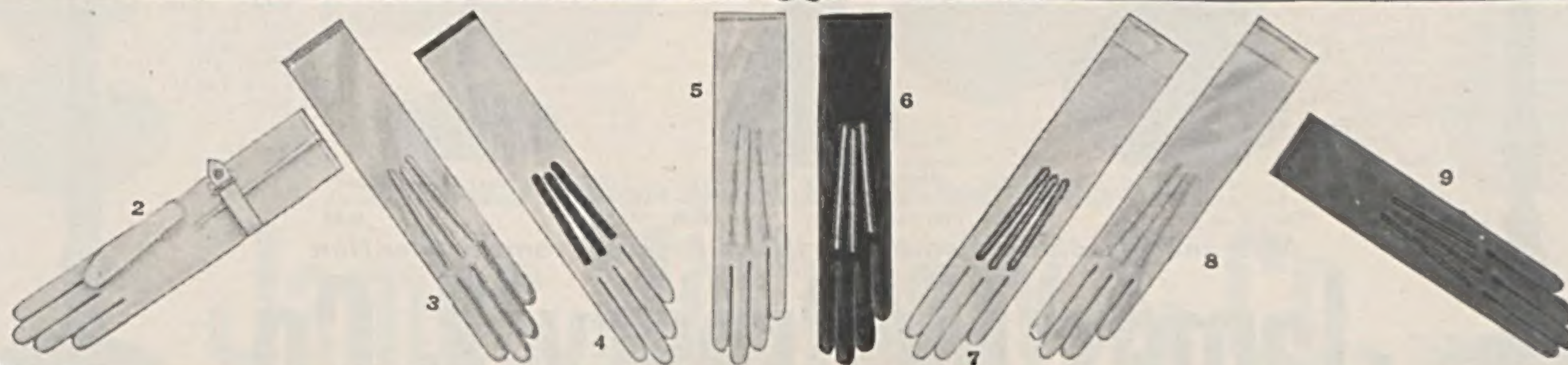
16-17-18-19—An unusual collection of embroidered silk hose in black, white and the evening shades—embroidered in selftone..1.85

20—Hand embroidered clox hosiery. In black with white or selftone clox or white with black or selftone clox...1.50

21—Silk hosiery in novelty openwork design. In black, white, street and evening shades....4.50

22—Pure silk hosiery—reinforced. In black, white, street and evening shades..... .95  
Superior quality "Bon-tell" hosiery.....1.50

23—Silk hosiery with hand embroidered novelty clox. In black, white and street and evening shades,—with selftone or contrasting color clox .....1.50



2—Slip-on glove of washable chamoisette in reindeer finish. Strap at wrist. In white, tan, gray and sand .....1.50  
3—Washable Sport glove of natural chamois, hand-sewn in black.2.00

4—Glace kid glove in white, white stitched with black and tan..1.50  
5—Two-clasp French kid glove, overseam sewn. Paris point stitching. White only.....1.75  
6—Two-clasp French kid glove,

pique sewn. In white, white with black stitching, all black and black with white stitching..2.25  
7—French kid glove. White with black stitching, buttons and welts. And black with white

stitching, buttons and welts.1.65  
8—Heavy white silk gloves with Paris point stitching.....1.00  
9—Two-clasp chamoisette glove in white, pongee, mustard, sand and gray .....1.00



# CHRISTMAS SUGGESTIONS



Metal Floor Lamp, adjustable shade; Bronze de Luxe finish. 12.50



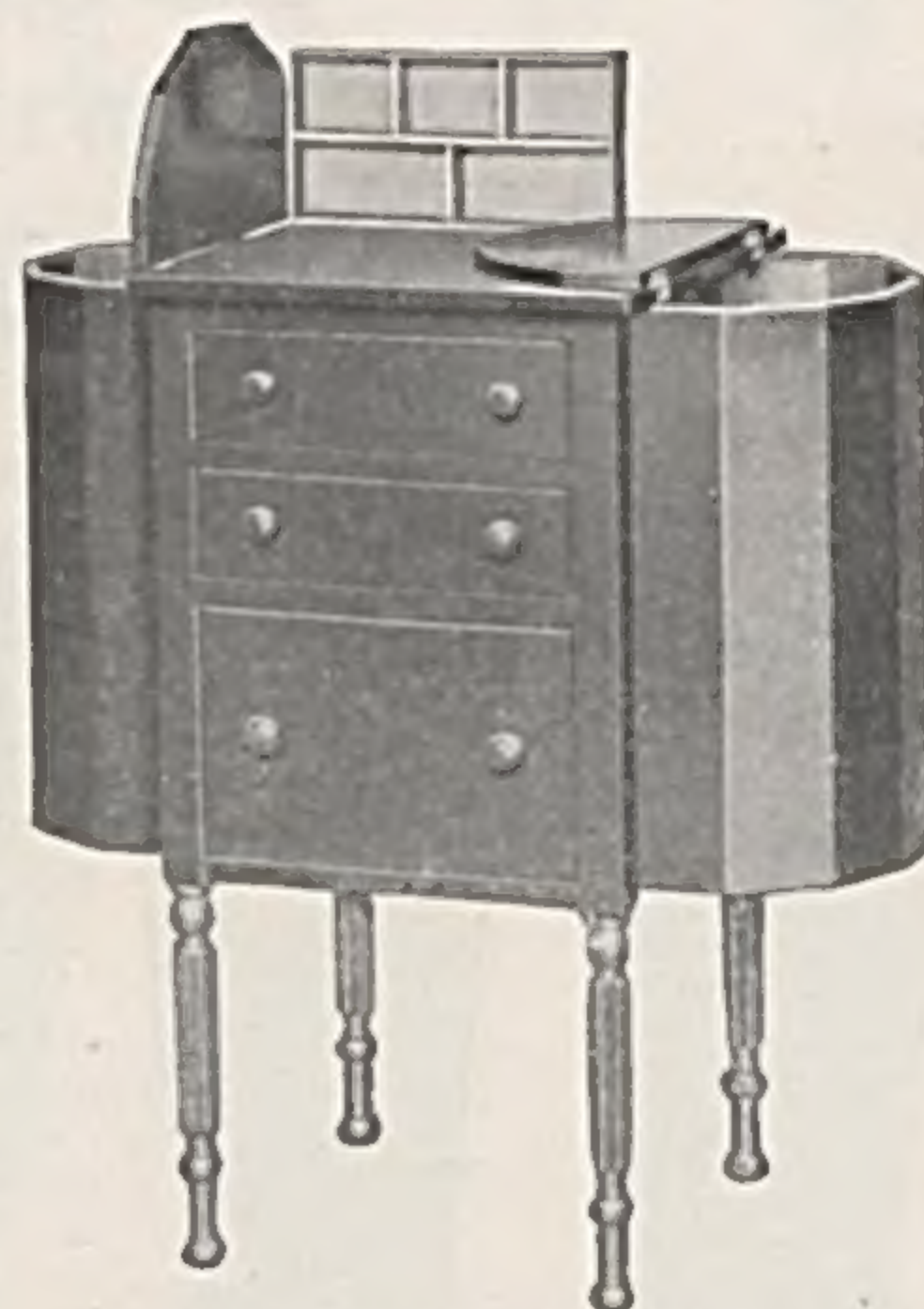
Solid Mahogany Smoking Stand,—removable glass tray. 2.50



Gate Leg Table.....13.50



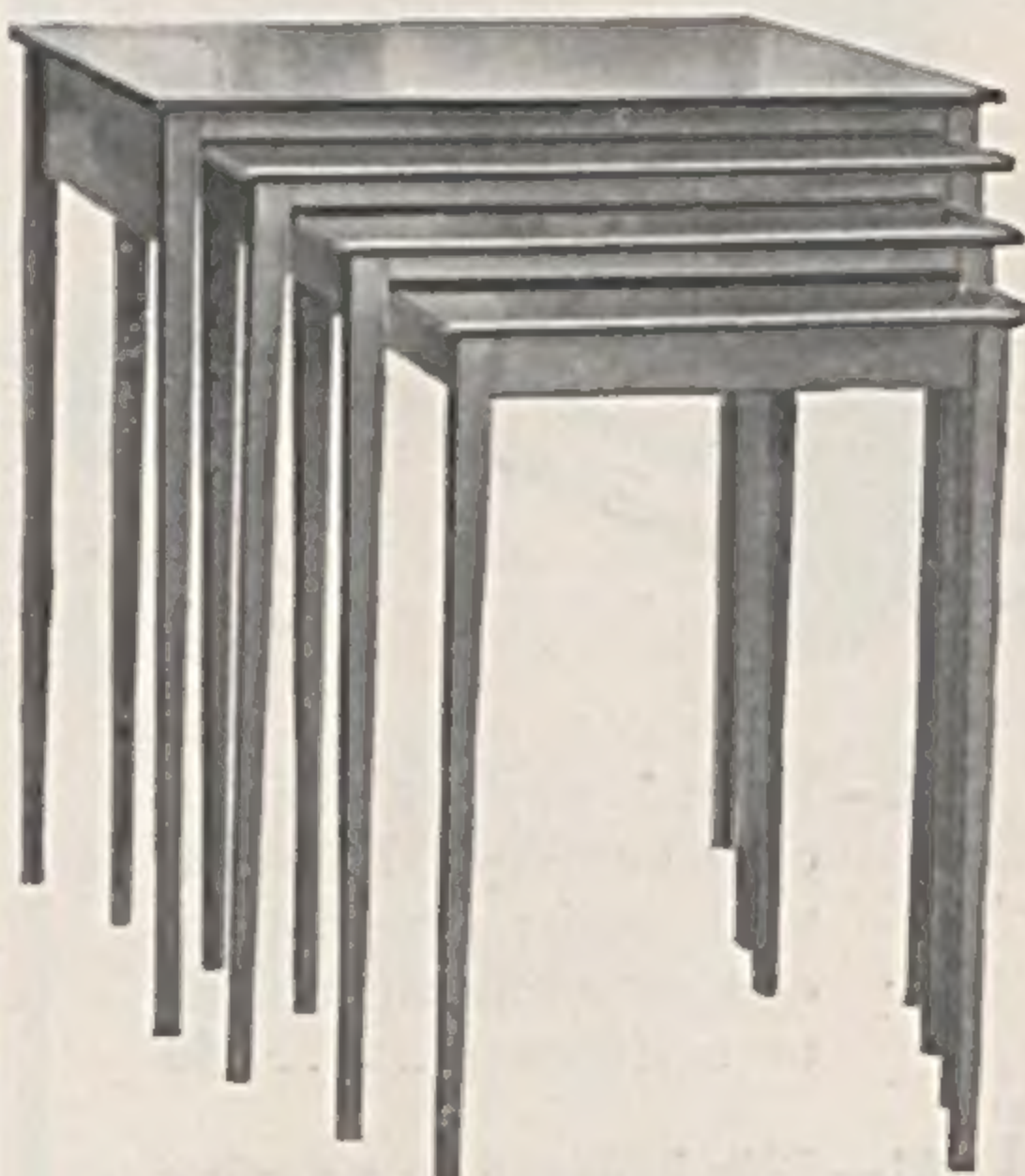
"Chin Chin" Table of Black Raised Lacquer. 12.50



Famous "Martha Washington" Work Table. 10.75



Mahogany Muffin Stand. 3.75



Mahogany Nest of Tables....15.00



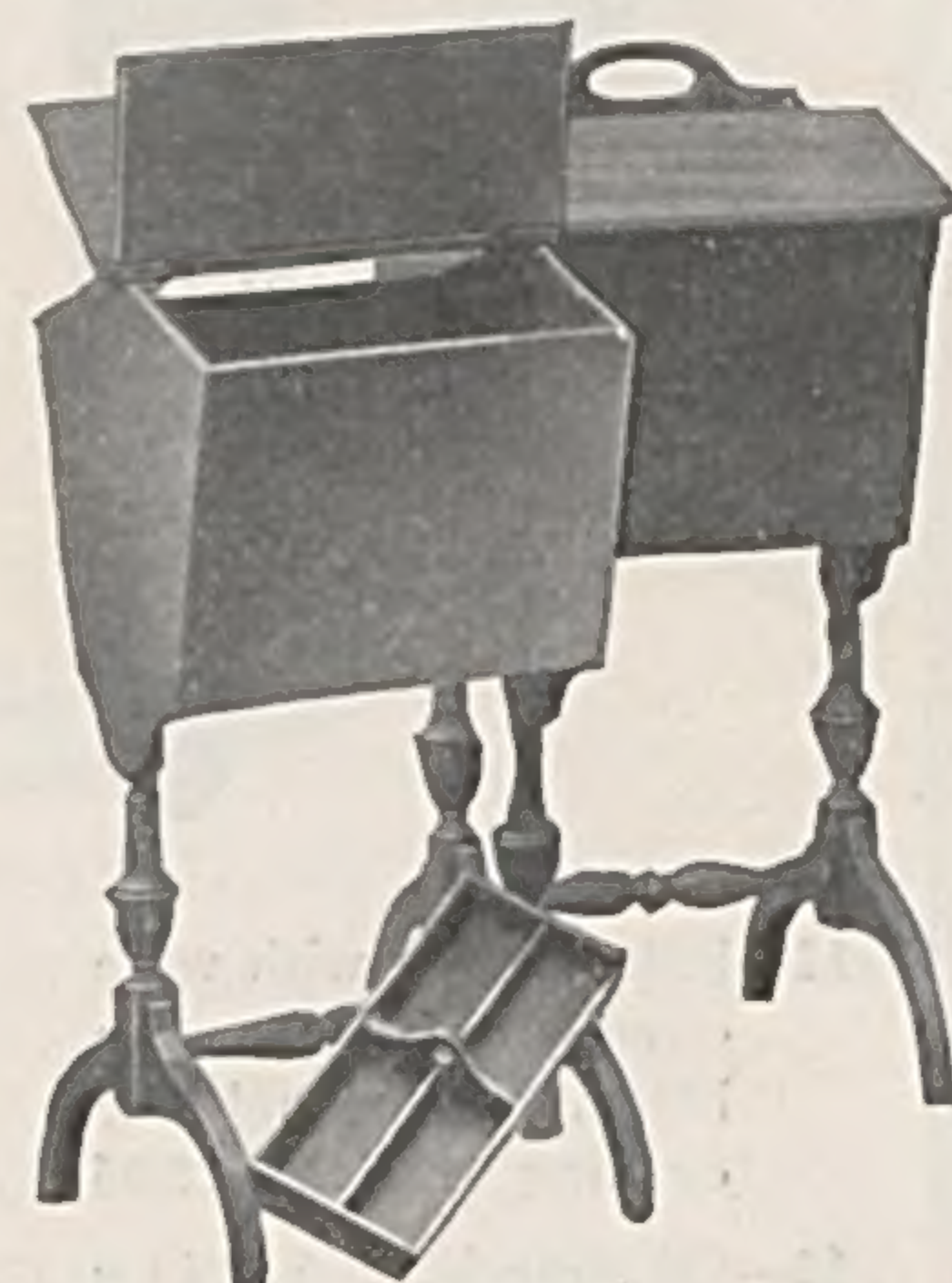
Tambour Mantel Clock,—Solid Mahogany case; half hour cathedral gong strike; 6-inch dial, 10 3/4 inches high, 21 1/2 inches wide. 24.75



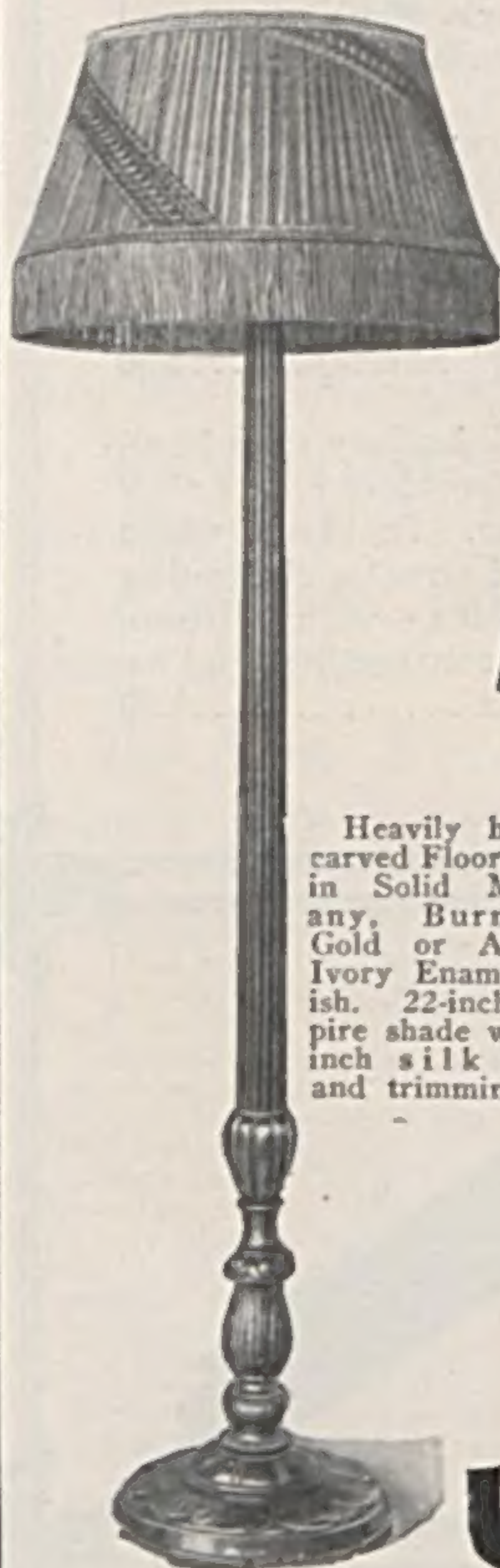
Desk or Boudoir Clock with Solid Mahogany case; 8-day movement; 7 inches high, 3 1/2 inches wide. 3.75



Glass Regulator,—Solid Mahogany case; beveled glass front and back; half hour cathedral gong strike; 11 1/4 inches high, 8 1/4 inches wide. 19.75



"Priscilla" Work Table, with removable tray. Model illustrated shown open and closed. 4.75



Heavily hand-carved Floor Lamp in Solid Mahogany, Burnished Gold or Antique Ivory Enamel finish. 22-inch Empire shade with 4-inch silk fringe and trimming. 17.50



Adjustable Metal Table Lamp,—Jacobean finish; hand painted Vellum shade. 35.00



Metal Boudoir Lamp,—Ver-de finish; hand painted Vellum shade. 15.00



Solid Mahogany Table Lamp; 18-inch silk lined shade; 4-inch silk fringe. 10.00



Floor Lamp of Solid Mahogany or finished in Burnished Gold; fluted column; 22-inch silk Empire shade with 4-inch silk fringe; any color. 12.50

Mail and Telephone Communications Receive Prompt Attention

## James McCreery & Co.

5th Avenue

New York

34th Street



# CHRISTMAS SUGGESTIONS



Draw String Bag of Black Silk Moire trimmed with steel beads, fitted with purse and mirror. 5.95



Hand Bag of Black Pin Seal,—flexible mounting; inside framed compartment fitted with purse and mirror. 9.75



Hand Bag of Pearl Grain or Auto Leather, silk lined; twin framed compartments; fitted with mirror. 5.00



Hand Bag of Black Chiffon Velvet,—inside framed compartment; hanging mirror. 6.75



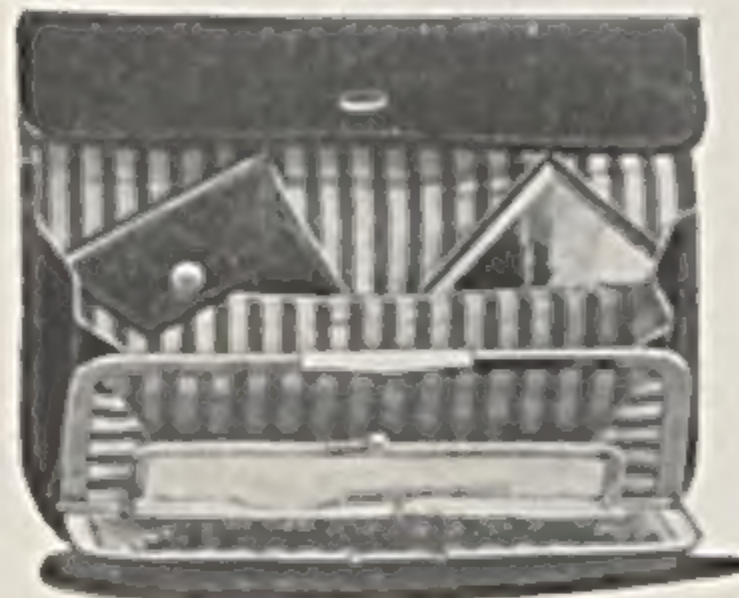
Bag of Black Chiffon Velvet,—steel beaded; combination powder purse and mirror. 7.50



Draw String Bag of Black Chiffon Velvet—silk lined; purse and mirror. 5.00



Draw String Bag of Black Chiffon Velvet; fancy silk lining; fitted with mirror. 2.95



Envelope Bag of Vachette Leather,—silk lined; double framed compartment; purse and mirror. 2.95



Hand Bag of Real Pin Seal,—silk lined; mirror and inside framed compartment. 2.95



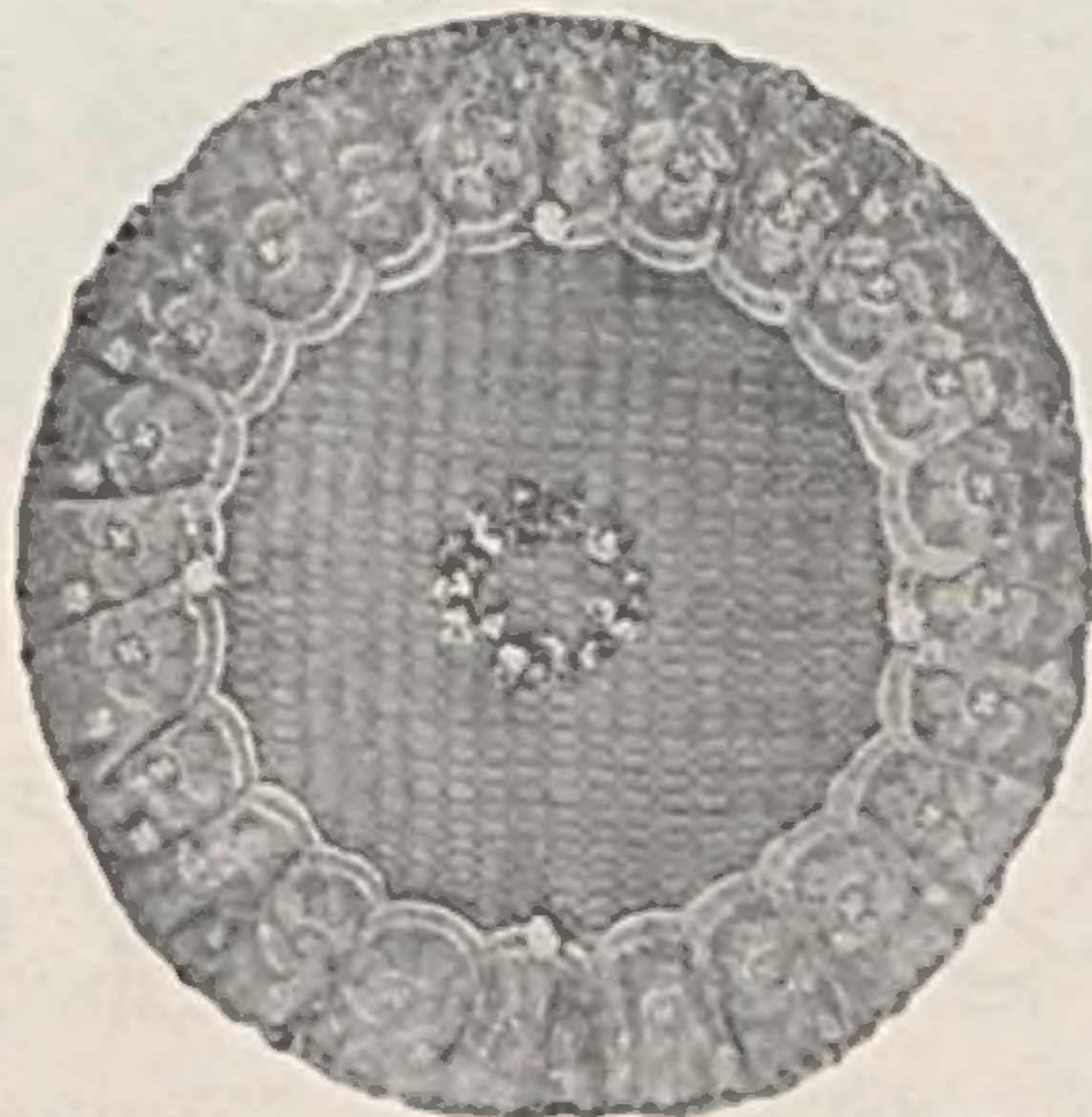
Draw String Bag in combination of Mocha and Silk; purse and mirror; two outside pockets. Black, Blue, Brown or Gray. 6.75



Salts Bottle covered with gold lace and trimmed with French roses; filled. 1.50



Work Bag made of Taffeta Silk trimmed with silk ruffle, gold lace, braid and tassels. 5.00



Pillow,—round; made of Silk Taffeta, covered with gold net and lace; trimmed with roses. 6.95



Evening Bag of Changeable Silk, covered with gold and silver lace; trimmed with gold braid; mirror in bottom. 4.85



Draw String Bag of Chiffon Velvet,—steel beaded, silk lined; with combination powder purse and mirror. 5.00



Vanity Bag of Changeable Taffeta Silk, trimmed with French roses, gold lace, braid and handles; mirror in bottom. 1.50



Child's Work Basket covered with cretonne and gold net; lined in colors; fitted with silk, thimble, needles and stiletto. 50c



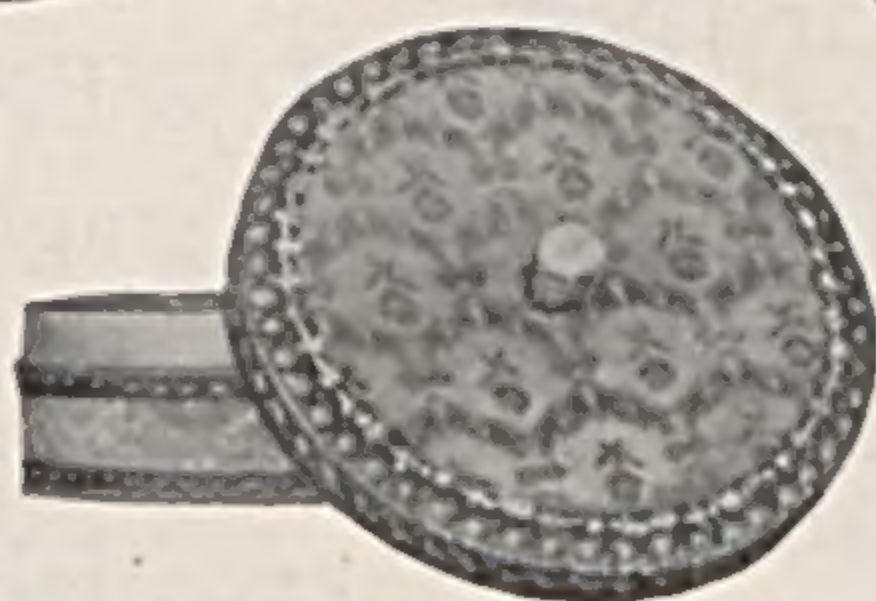
Scrap Basket of Silk, shirred, trimmed with gold lace in points, gold braid and handles. 5.50



Pin Cushion of Silk trimmed with gold lace, braid and roses. 3.50



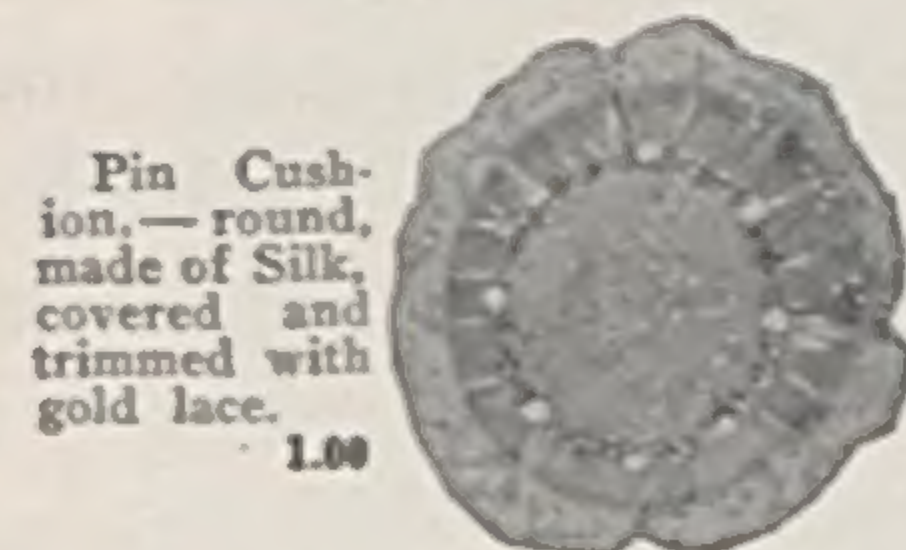
Pin Cushion and Pin Tray combined, made of Silk and trimmed with gold lace and French roses. 3.25



Candy Box with glass knob,—2-lb. size; covered with fancy silk and trimmed with gold braid and French roses. 1.65



Pin Tray,—double, with handle; made of Silk trimmed with gold and silver braid and French roses. 3.25



Pin Cushion,—round, made of Silk, covered and trimmed with gold lace. 1.00

Mail and Telephone Orders Receive Prompt Attention

## James McCreery & Co.

34th Street

New York

5th Avenue





"All our old records that we had tired of because they always played the same, have become virtually new records."

# "I Have Exchanged My Phonograph"

**A** WEEK ago I would have laughed at such a thought! Exchange the instrument that had meant so much to wife and me during the past year; relinquish that which had taken so much time and careful pains to select; of which we were so proud; and which we knew was the best instrument of all at which we had looked? The very idea would have seemed ridiculous.

"But we have found a better phonograph—a wonderful new instrument that is a phonograph, finer than all the rest, and then something greater, far greater.

**A** WEEK ago a friend asked me if I had gone yet to see the Aeolian-Vocalion.

"No! Why should I? Did I not have the best-known and best phonograph upon the market? Why should I look at any other?"

"Don't be too sure," said my friend. Had I not thought that these instruments were sometime going to develop beyond their present stage? And what more likely than that this development should come from The Aeolian Company—the largest manufacturers of musical instruments in the world—the leading house in the production of pipe-organs,

pianos and other more modern instruments like the magnificent Steinway Duo-Art Pianola.

▼ ▼

**I** WENT to see the new phonograph that day. In twenty minutes I had bought one, arranging to turn in my old one in exchange.

"The new instrument was better looking than any I had seen. Its case designs were better art. Its case woods were finer.

"I asked to have a familiar record played—a favorite of wife's and mine. When I heard that record I awoke to the shortcom-



ings of my phonograph as well as all others I had heard. We rarely realize the inadequacy of anything we are accustomed to until we meet something better.

"Here was a genuinely better tone. It was rich and deep—very musical and *very natural*. I realized then that other phonographs, wonderful as they were, were all too thin, too high and strident, too 'phonography' in their reproductions.

▼ ▼

"AND then I was shown the great, new phonograph feature that The Aeolian Company has given to the world.

"The same record was played again, but first a slender tube ending in a little metal device, was drawn out from the instrument and placed in my hands.

"Make any changes in tone volume that you would like to hear," said the salesman.

"At first I was a little timid. I pressed the device. The music swelled a little in volume. I pressed it all the way. A great, glorious burst of sound came from the instrument such as I had never heard before from a phonograph.

"Then I reversed the movement. The sound began to

diminish. In a moment it had softened away to an exquisitely delicate whisper that was still perfect in tone-quality. It was a genuine *pianissimo*; also an effect I had never before heard from a phonograph.

"Before the record ended *I was playing that piece*. All the music-instinct in my soul was awake, and for the first time in my life, finding expression.

"Never before had I had such an experience. I played other records. I sang—now with a wonderful tenor voice, now with the world's greatest baritone; I played the violin and cello; I led orchestras and bands, and thrilled to the music I was helping to create as no mere listening to records had ever thrilled me.

▼ ▼

WE invite you to hear the Aeolian-Vocalion. Not only in tone-quality, in natural reproductions and in the great new privilege of personal control it offers, is it supreme among all phonographs upon the market today. Its supremacy extends to its appearance, to the beauty and artistry of its designs and to many auxiliary features—such as the simplest and most effective Automatic Stop yet invented. A postcard will bring the handsome free catalog and information as to how and where to hear the Vocalion. Address Dept. V11-15.

▼ ▼

THE AEOLIAN COMPANY  
AEOLIAN HALL ▼ ▼ ▼ NEW YORK CITY

Makers of the famous Pianola—largest manufacturers of musical instruments in the world

VOCALION PRICES ARE —\$35 TO \$350  
FOR CONVENTIONAL MODELS. ART  
STYLES TO \$2000. (\$35 to \$75 without Graduola.)



Style G  
Price  
\$100

*The* AEOLIAN-  
VOCALION



Style K  
Price  
\$300



# Gimbel Brothers

BROADWAY &amp; 33d STREET

NEW YORK

## Blouse Modes Proclaimed by Paris



A radiant assemblage of costume and tailleur blouses marks the height of the new season's fashions

A—Picture Blouse of Ecu Net gracefully trimmed with Valenciennes lace and embroidery; body lined with net. Tiny pearl buttons and loops fasten front and cuffs.

\$3.95



B—Jacquette-Blouse of Imported White Voile is smartly pleated and hemstitched; sash tied.

\$3.95



C—Georgette Crepe Tailleur shows collar, cuffs and vest of Liberty satin edged with rows of tailored cording; fine pearl buttons and thread loops at closing. Flesh with flesh satin and white with white satin.

\$5



GIMBELS surprisingly little prices for models so lovely makes the selection of one, two or three a simple matter

D—Frill Blouse of White Voile displays bands of real Irish crochet at closing.

\$2



E—Suit Blouse with Chiffon Taffeta below and Georgette Crepe above may be worn high or low. Flesh Georgette crepe with navy, brown, plum, green or black taffeta; black Georgette crepe with black taffeta.

\$5



F—Copy of An Imported Blouse—of Imported Voile solidly tucked pointed collar and front. Imitation filet in scalloped design and crochet buttons form trimming.

\$3.95



G—New flare cape collar emphasizes the smartness of this Georgette Crepe and Liberty Satin Blouse. Satin forms collar, front strips and wonderfully designed cuffs. Flesh and white.

\$6.95

GIMBELS—Third Floor



# *Furs*

of Superior Quality

*Exclusive  
in Design*

*Russian Sables  
and Silver Foxes*



*C. G. Gunther's Sons  
391 Fifth Avenue  
New York*



## Examine These Coats

Even at popular prices Stevens garments possess a style quality and a value which mark them as distinctive and desirable. These coats command admiration.



Style "U"—A handsome full flaring coat in wool Velour, lined with guaranteed satin and heavily interlined. Black Opossum band on adjustable collar. In taupe, brown and burgundy, also in black broadcloth. A splendid value \$35.00

Style "W"—A new belted model in wool Velour, lined with guaranteed satin and heavily interlined. Adjustable plush collar banded with skunk opossum. In burgundy, brown, taupe and navy \$35.00

Style "X"—A very clever coat in wool Velour, heavily interlined and lined with guaranteed satin. Collar, trimmed with Hudson Seal, opens to form cape. In burgundy, taupe and brown. An unusual value for \$35.00

Style "Y"—This model in wool Velour shows the new redingote style, belted across the front, high adjustable plush collar trimmed with black opossum. Lined with peau de cygne and heavily interlined. In brown, green, burgundy, navy, also in black broadcloth. An extra value \$35.00

Visit us if possible. You will find many more such values in our stocks—or—our careful shoppers will make selection for you and ship prepaid with privilege of return if not highly satisfactory.

## CHAS. A. STEVENS & BROS

STEVENS  
BUILDING

CHICAGO  
ILLINOIS



## NEW SHOPPING AND MAIL ORDER SERVICE

THE ENTIRE FIFTH AVENUE SECTION OF THE SIXTH FLOOR HAS BEEN SET ASIDE FOR THE ACCOMMODATION AND SALE OF MERCHANDISE ADVERTISED IN THE FOLDERS AND CATALOGUES ISSUED BY B. ALTMAN & CO.

PATRONS DESIRING TO MAKE SELECTIONS FROM THIS MERCHANDISE WILL FIND THE ELEVATORS ON THE THIRTY-FOURTH AND THIRTY-FIFTH STREET SIDES OF THE BUILDING MOST CONVENIENT FOR THEIR PURPOSE

THE HOLIDAY FOLDER, TO  
BE ISSUED SHORTLY, WILL  
BE MAILED ON REQUEST

ALL CHARGED OR PAID PURCHASES (INCLUDING HEAVY AND BULKY SHIPMENTS) WILL BE FORWARDED FREE OF CHARGE, BY MAIL, EXPRESS OR FREIGHT, TO ANY POINT IN THE UNITED STATES. THE METHODS OF SHIPMENT ARE OPTIONAL WITH B. ALTMAN & CO. AND NO DISCOUNTS ARE ALLOWED

**B. ALTMAN & CO.**

FIFTH AVENUE -- MADISON AVENUE  
THIRTY-FOURTH AND THIRTY-FIFTH STREETS  
NEW YORK





### Wearing Apparel For Sale

**FOR SALE**—Oxford Gray knitted cloth sport suit. Almost new. Size 38. Cost \$40—Sell \$20. Also black Chinchilla suit, Chin Chin Skunk collar and cuffs. Size 38. Perfect condition. Was \$100—Sell \$35. Great bargain. No. 568-D.

**FOR SALE**—Black Lynx collar and muff, \$50. Smart navy whipcord suit, \$20. Black and gray striped gabardine skirt, \$5. Maternity dress and jacket—rose crepe-de-chine. Worn twice, \$15. Late models, perfect condition. Size 36 short. No. 569-D.

**FOR SALE**—White Caracul muff and boa, unmounted. Charming for a young miss, \$15. Also handsome black silk coat suitable for mourning. Size 36. \$20. No. 577-D.

**FOR SALE**—Persian lamb "Coatee," new model, \$40. Double Paisley shawl, red narrow border all around by wide border on each end. No. 581-D.

**SMART** English Check Motor Coat, \$10. Size 38-40. Genuine Skunk Set, latest model large round muff—small collar, \$25. Serge Suit, size 38, \$15. Seen in New York. No. 587-D.

**BLACK** Riding Habit for side saddle. Size 40. Worn twice. Cost \$100—Sell \$40. Perfect condition. Made in London. Blue taffeta and maline afternoon gown, perfect condition. Cost \$85—Sell \$30. No. 588-D.

**GREEN** and Black check winter suit, Thurn model. Cost \$150—Sell \$45. Dark blue suit trimmed with gray Rabbit, also muff to match, Lichenstein model. Price \$175—Sell \$50. Pink tulle evening dress trimmed with gold lace, Thurn model, never worn. Cost \$175—Sell \$50. Pink tulle, Julie model, trimmed with crystal. Cost \$150—Sell \$35. Size 36. No. 591-D.

**TWO** knitted sweaters, one tan, other cherry. Sell \$2.50 each. Tan top coat, Price \$25—Sell \$10. Young girl's white chiffon dancing frock, trimmed with bands of white satin ribbon, Hickson model. Cost \$150—Sell \$25. Size 36. No. 592-D.

**ACCOUNT** mourning, sell French evening wrap, 36-38, pink taffeta, huge shawl collar. Extravagantly trimmed with pink feathers, black chiffon lining. Worn once. Cost \$185—Sell \$50. No. 596-D.

**ACCOUNT** mourning, Ciel blue brocaded velvet evening gown. Worth, Renaissance model. Bodice with silver lace—dainty. Size 38. Cost \$125—Sell \$65. No. 598-D.

**FOR SALE**—Man's dress suit, dinner coat, business suits, fur-lined overcoat, made by first-class New York tailor. Suitable for chest 40 in.—five feet ten, perfect condition. Offer requested. No. 607-D.

**FOR SALE**—Exquisite pink taffeta and silver lace evening gown, latest Callot model, worn once. Size 36, \$50. Silver Slippers, \$5. Might exchange for satisfactory cross saddle riding outfit. No. 609-D.

### Furs

**FOR SALE**—Set of beautiful Russian Sables—four skins in neckpiece and three skins in muff—Perfect condition \$1000. Can be seen in New York. No. 455-D.

**FOR SALE**—Fur Coat—Close curly Astrakan—34 to 36 bust. Three-quarter length, up-to-date style. Perfect condition. Can be seen in New York. Cost \$250—Sell \$75. No. 476-D.

**FOR SALE**—Sealskin Coat. Finest Shetland skins. Excellent condition, 1916 flare model, rolling collar. Three-quarter length, bust 38-40. Worth \$1,800—Will sacrifice for \$600. Privilege of examination. No. 567-D.

**SILVER** Fox animal scarf, extra large, \$200. Baby Caracul coat, beautiful flat skins, 40 in. long, size 36. Value \$600—Sells \$300. Both perfect condition. No. 570-D.

## SALES AND EXCHANGES

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plain.

Your message for the January 1st, 1917, Vogue should be received on or before November 25th. Address all communications to Sales and Exchange Service, Vogue, 443 Fourth Avenue, New York City.

### To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. *Never send any article to Vogue.* The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

### I

**H**AVE you ever come home from a mile-a-minute shopping tour and felt as if you had plunged your hand by accident into a Charity Bazar grab-bag? You look askance at the fruits of your trip and wonder what you will do with the misfits—the ill-chosen—the unsatisfactory, yet your time (or is it pride?) won't let you do the one sensible thing—which is, of course, return them at once.

### II

**H**AGHAST as box after box of beautiful but useless wedding presents were unpacked and displayed to view? Sometimes it seems as if all the clock-makers of Nuremburg had worked overtime to turn a bride's home into a chronometrical museum; sometimes you would vow that Satan had been instrumental in surrounding you with cocktail glasses; and as for the Candy Trust!—it has a finger in every wedding—heaping scores of bonbon dishes into every bride's silver cabinet.



**I**F you have been the victim of either of these two situations—or if you know anybody who has—you will be interested in these columns. For this department furnishes a happy denouement for the deepest plot of misfit articles ever hatched.

### SALES AND EXCHANGES SERVICE

443 Fourth Avenue

VOGUE

New York City

### Furs—Cont.

**SET** of Brown Bear furs. Long stole neckpiece—round muff. In perfect condition—Cost \$150 at Tappe's last year. Will sell for \$60. No. 589-D.

**VERY** beautiful real chinchilla muff, large size, good color, lined with gray panne velvet. Also collar for coat, five large skins. Muff, \$110. Collar, \$50. No. 599-D.

**MINK** coat, full length, present model, hat, muff, \$600, selected dark skins, 36-38. Worn little. No. 600-D.

### Furs—Cont.

**FOR SALE**—Russian Sable muff and scarf in perfect condition, eleven skins, heads and tails. Cost abroad \$1,200—Sell \$800 account mourning. Sent on approval. No. 606-D.

### Miscellaneous

**FOR SALE** at \$40. Elegant Brewster Victoria, in perfect running order, rubber tires and smart biscuit colored cloth lining in good condition. No. 571-D.

### Miscellaneous—Cont.

**MIDNIGHT** blue velveteen 3-piece suit, 36-38, \$25. Crash side saddle Muller habit, 34, and Slater boots, 3½ B, \$10. Black satin cloak, gold lining, \$10. Virgil Clavier, \$25. No. 572-D.

**UNUSUAL** opportunity! Valuable antique amethyst necklace for sale. Remarkably fine French filagree work with Russian and Brazilian gems. No. 573-D.

**FOR SALE**—Large antique solid mahogany sideboard, \$100. Antique, painted wood settee, \$30. Photographs on request. No. 574-D.

**BEAUTIFUL** three-cornered black Chantilly lace shawl. Exquisite design. Perfect condition. Value \$500. Also India crepe shawl, two yards square, very handsome fringe. Value \$60. Will consider reasonable offers. No. 575-D.

**FOR SALE**—India Camels' hair shawl, heirloom, perfect condition, small dark centre. Value \$1,000. Will sell for \$400. No. 576-D.

**BEAUTIFUL** white Japanese kimono, won gold medal, \$40. Five Japanese embroidered dresses, \$2 a yard. Silk parasols, \$7. Children's Japanese kimonos \$5 to \$10. Everything new. No. 578-D.

**ROSEPOINT** applique Wedding Veil, \$300, worth double. Four massive Gorham silver candlesticks with silver shades, \$225. Chinese embroidered drawnwork tablecloth, new \$40. No. 579-D.

**COMPLETE** set copper kitchen utensils, aluminum lined, 67 pieces, never used, very heavy, finest workmanship, \$150. Great opportunity. No. 580-D.

**CREAM** Spanish lace fan, hand painted, carved painted wooden sticks. Brought from Seville 25 years ago, \$5. Finely hand-painted Chinese paper fan, nearly 50 years old, never used, \$5. Two Japanese hand-painted fire-screens, new, \$1 each. Cherry red, fine, Chinese silk crepe scarf, fringed, good condition; nearly three yards long, 21 inches wide, \$3.50. No. 582-D.

**PAIR** green silk poplin portieres about two yards long. Almost new, \$9. Two pairs brown sunfast curtains, 60 inches long and material for valances, \$3.50 a pair. Two pairs brown china silk curtains 81 inches by 28. \$1.50 a pair. Two dozen sash curtain cords, 50 cents. No. 583-D.

**FOR SALE**—Flat silver, engraved "C." English King pattern, heaviest weight fish knives pastry forks, coffee spoons, nut picks, ramekin forks and egg spoons. Practically new, one dozen each, 1/3 off. No. 584-D.

**FOR SALE**—Lady's ring with three emeralds surrounded by diamonds. Cost \$75—Sell \$40. Amethyst brooch—Sell \$18. Gold cross pendant with diamond in centre—Sell \$15. Fine gold chain with seven sapphires, 52 inches long. Value \$75—Sell \$45. No. 585-D.

**BLACK** Chantilly lace shawl, \$9. Tan sports oxfords, 2 C, worn once. Cost \$8—Sell \$1.50. Moleskin cape—Fifth Ave. House—Never worn, \$30. No. 586-D.

**FOR SALE**—Lovely real point applique lace wedding veil. Price \$150. No. 590-D.

**FOR SALE**—Gentleman's fur-lined coat, size 42, short. Hudson seal shawl collar. Made in Russia, \$75. Box couch, made to order, upholstered in blue brocade, \$25. Genuine antique mahogany dresser with mirror, \$40. No. 593-D.

**WILL** sell Chinese jade necklace, beautiful color, well matched, \$75. Exquisitely carved fan, \$50. Jade ring, large deep green stone, unusual quality, \$100. No. 594-D.

**FOR SALE**—Very beautiful India shawl, perfect condition. Cost \$1,000—Will sell for \$300. No. 595-D.



# "SALES AND EXCHANGES"

## Miscellaneous—Cont.

**ANTIQUES**—Mahogany library table, \$75. Four-poster, \$125. Claw-foot sofa, \$125. Sheraton Broadwood piano, 1807, \$50. Old Sheffield teaset, candlesticks, and candelabra. Andirons, \$12. No. 597-D.

**WIDOW** must sell elegant antique furniture, Hepplewhite sideboard, Empire bookcase, dining room set, magnificent library table, old china, glass, Sheffield plate, and fireplace furnishings. Estate. No. 601-D.

**RARE** Persian embroidered spreads. Cashmere and Indian shawls. Chinese Mandarin coat. Antique silver necklace. Copper and brass pieces and other studio belongings. No. 602-D.

**FOR SALE**—Very handsome oblong Colonial gilt framed mirror—just done over. Length 6 feet 8 inches, width 2 feet 6 inches. Photograph upon request. No. 603-D.

**FOR SALE**—Great grandmother's pattern veil, silk net, beautifully embroidered, perfect condition, \$20. Very old fashioned, long, flaring undersleeves, dainty, exquisite lace, ivory white, \$20. Exquisite, old fashioned, round flat collar, dainty French embroidery, guimpe same pattern neck, thread lace edge. \$10 each. No. 604-D.

**FOR SALE**—A Gift Shop—because of increased manufacturing business a large and well-known firm manufacturing distinctive novelties wishes to dispose of their gift shop, stock and fixtures. Established 3 years on Boardwalk at Atlantic City in the best location obtainable. No. 605-D.

**CUT-GLASS** punch bowl. Cost \$65—Sell \$35. Oil painting, rural scene, handsome gilt frame, shadow box. Cost \$75—Sell \$35. Oil painting, gilt frame, girl with pitcher. Cost \$40—Sell \$15. No. 608-D.

**LOVELY** hand-made layette. One hundred pieces, finest materials. Child's pique coat and lingerie dress, hand-made and hand-embroidered. Absolutely new. Layette, \$52. Coat, \$3.50. Dress, \$3.50. No. 610-D.

## Miscellaneous—Cont.

**FOR SALE**—Antique solid mahogany "Cupboard Chest." Perfect condition. Original pulls, Height 87 inches, Width 50 inches, \$125. No. 611-D.

**FOR SALE**—Beautiful Paisley Shawl in perfect condition. Scarlet with border in blue, gold, etc. Price \$300. String Venetian beads, 25 in. long. Price \$50. No. 612-D.

**FOR SALE**—A Gift Shop—because of increased manufacturing business a large and well-known firm manufacturing distinctive novelties wishes to dispose of their gift shop, stock and fixtures. Established 3 years on Boardwalk at Atlantic City in the best location obtainable. No. 613-D.

**THREE-CORNERED** black lace shawl, large, beautiful pattern, perfect condition, \$30. Cashmere shawl, beautiful, \$50. Rare, India Camels' hair shawl, treasured, not used, absolutely perfect condition. Cost \$1,000, must sell—\$200. All desirable Christmas gifts. No. 614-D.

## Wanted

**WANTED**—Young lady wishes to buy stylish late model suits, dinner and bridge gowns. Size 34, small, not tall—slender. Must be reasonable. Confidential. No. 249-B.

**PROFESSIONAL** man, aged 30, in small middle western city desires to get in communication with gentleman, good dresser, not extreme, to purchase clothing, size 38-40, height 5 ft. 8 in. No. 250-B.

**WANTED**—3 pair lace curtains 3½ yards long. Wilton velvet or other fine domestic 9 x 12 rug. Describe pattern and colors. Good condition. Reasonable. No. 251-B.

**WANTED**—To buy Norfolk suits—coats—shoes, etc., for boy of 10—must be in excellent condition—good cut and reasonable. No. 252-B.

## Wanted—Cont.

**WANTED**—Hudson seal coat—50 inches long. Skunk or mole around bottom, collar and cuffs. Stylish model, 38 or 40. Will pay about \$100. No. 253-B.

**WANTED**—Summer outfit for the South. Long lines, smart models preferred and sport clothes. Good condition and must be reasonable, 38. Sport shoes, 4 B—4½ A. No. 254-B.

**TAWNY** Leopard coat, three-quarter length, 38, 72-in. flare, perfect condition, great bargain. Privilege of inspection. Ostrich Feather fan. Reasonable. Alligator traveling bag. With fittings. No. 255-B.

**TWO** gentlewomen (reduced circumstances) would buy good quality and stylish clothing from wealthy ladies at small cost. Sizes 42 and 36. Winter coats, bath robes, sweaters needed. No. 256-B.

**WANTED**—Cross saddle riding habit, bust 38. Waist, 30 inches. Coat and skirt (no breeches). Must be in good condition and low price. No. 257-B.

**WANTED**—Full length street coat, fur, cloth or velvet. Size 36. Child's coat, furs and dresses, nine years. Good style and reasonable. No. 258-B.

**WANTED**—Furnished apartment from January 1st for three or four months, central locality, for lady and two daughters. Exceptional references. Rent not to exceed \$150. No. 259-B.

## Professional Services

**LADY** who can show original and unique hand embroideries to her friends should investigate my attractive offer. No investment. No. 181-C.

**YOUNG** lady of refinement, graduate New York finishing school, desires position as companion. Has traveled extensively. Good musician. Would accept position in any locality. Highest references. No. 182-C.

## Professional Services—Cont.

**FRENCH** teacher, ten years' experience, seeks pupil—rapid, easy and most practical method. Parisian accent. Terms moderate. New York and vicinity preferred. Day or evening. No. 183-C.

**LADY** in modern farm-house, quiet, healthful surroundings, Briarcliff, Westchester County, will take two children for winter, excellent schools convenient. Doctor's references given and required. No. 184-C.

**A YOUNG**, educated German lady with first-class references wishes a position as traveling companion, or as companion for older children. No. 185-C.

**REFINED** young lady of gentle disposition desires a position as companion to old or invalided lady. Traveling no objection. References. No. 186-C.

**REFINED**, cultured, Dutch gentlewoman, French, German, English, Dutch, music, desires position as governess or companion. First-class references. No. 187-C.

**REFINED**, well-educated, capable girl desires position as private secretary, resident or traveling companion to young or elderly lady. Well referred. No. 188-C.

**REFINED** young woman (35 years old) wishes position as household manager or traveling companion. Can take entire charge of home, children, servants, etc. No. 189-C.

**A CHAPERON** familiar with Washington expects to spend the winter there. Will chaperone young girl or accompany lady. Can give many advantages not open to the general public. No. 190-C.

**WANTED**—Agent who can sell superior branded coffee, tea and cocoa. You can build up good trade among your own acquaintances. Send for details. No. 191-C.

## Vogue Will Purchase

### Hats—Shoes—Frocks—Frills

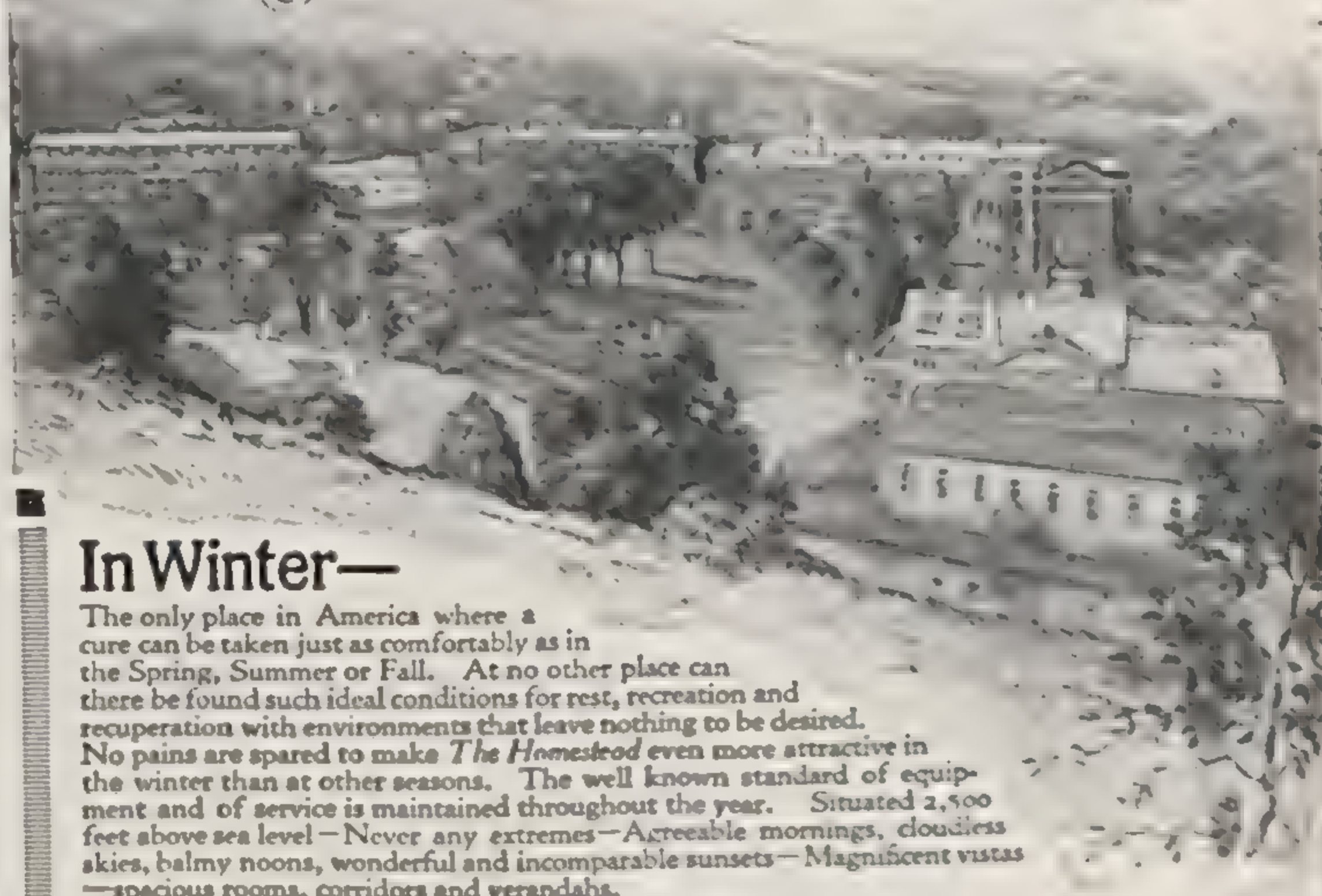
In every issue of Vogue there are over a dozen editorial pages devoted to picturing and pricing a multitude of delightful feminine things which are actually purchasable—now—in New York shops.

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Perhaps you think it difficult, if not impossible to buy hats or shoes through a shopping service. On the contrary! The ready-to-wear business has developed so wonderfully in the last few years that it is now possible to fit and satisfy even the most discriminating of women.

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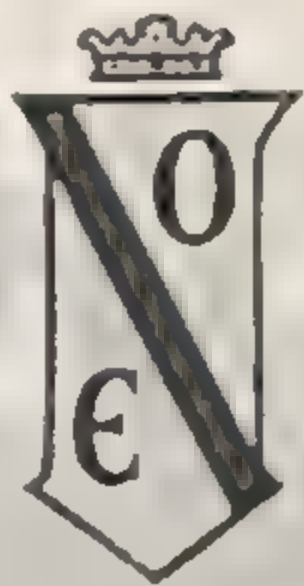
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	Page		Page
Andirons & Door Porters—		Household Furnishings.....	24
under Household Furnishings..	24	Instruction .....	24
Antiques .....	21	Interior Decorators & Decora-	
Art Galleries.....	21	tions .....	24
Auction Bridge.....	21	Jewelry & Silverware.....	24
Automobiles .....	21	Jewelry & Silverware Bought....	24
Baby's Things.....	21	Lace .....	24
Beauty Culture.....	21	Ladies' Printed Stationery—	
Blouses .....	21	under Stationery.....	25
Books .....	21	Ladies' Tailors.....	24
Boas & Feathers—		Leather Goods.....	24
under Women's Accessories... 27		Lighting Fixtures.....	25
Candies & Delicacies.....21-22		Linens .....	25
Children's Things.....	22	Lingerie .....	25
Chiropody & Massage.....	22	Literary Work.....	25
Cigarettes .....	22	Maid's Uniforms.....	25
Cleaning & Dyeing.....	22	Milliners .....	25
Coats of Arms—		Miscellaneous .....	25
under Miscellaneous.....	25	Monograms .....	25
Corsets .....	22	Musical Instruments and Instruc-	
Corset Hospitals.....	22	tion .....	25
Costumes & Fancy Dress.....	22	Neckwear—under Women's Ac-	
Dancing .....	22	cessories .....	27
Decorating & Furnishing—under		Oriental Novelties.....	25
Interior Decorators & Decora-		Patterns .....	25
tions .....	24	Perfumes .....	25
Delicacies—		Pets .....	25
under Candies & Delicacies...21-22		Photography & Photographers... 25	
Dolls—under Children's Things.. 22		Professional Services.....	25
Educational—under Instruction.. 24		Quilts—under Household Fur-	
Embroidery & Plaiting.....	22	nishings .....	24
Employment Agencies.....	22	Rooms & Apartments.....	25
Entertainment .....	22	Rugs & Rug Repairing.....	25
Flesh Reduction.....	22	Shoes .....	25
Florists .....	22	Shopping Commissions.....	25
For Children—		Smocks .....	25
under Children's Things.....	22	Social Etiquette.....	25
Food Products.....	22	Social Secretaries.....	25
Fruits .....	23	Social Stationery—under Station-	
Furniture .....	23	ery .....	25
Furs .....	23	Specialty Shops.....	25
Games & Puzzles.....	23	Sport Things.....	25
Garden Things.....	23	Stationery .....	25
Golf .....	23	Tea Rooms.....25-26	
Gowns Bought.....	23	Toilet Preparations.....	26
Gowns Remodeled.....	23	Toys .....	26
Gowns & Waists—Made to Order 23		Traveling Accessories.....	26
Gowns & Waists—Ready to Wear 23		Trousseau .....	26
Greeting & Place Cards.....	23	Unusual Gifts.....	26
Hair Goods & Hair Dressing.... 24		Upholstery .....	26
Hair & Scalp Treatment.....	24	Wedding Specialties.....	27
Health Resorts.....	24	Wedding Stationery—	
Hemstitching & Plaiting—		under Wedding Specialties.... 27	
under Embroidery & Plaiting... 22		Women's Accessories.....	27
Hotels .....	24	Wholesale Gift Shops.....	27

Baby's Things—Cont.

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**MY RE-BUILDING OF GOWNS IS THE TALK** of N. Y., because I have made creations out of gowns that seemed hopeless. Homer, 11½ West 37th Street, N. Y. Tel. 5265 Greeley.

**MRS. GORDON—FASHIONABLE REMODELING** How many times have you discarded with regret an afternoon or evening gown which was perfectly good except for it being passé?

**SEND ME** one of those suits of yours—I will furnish you with a moderate estimate for remodeling it into a fashionable becoming garment. Mrs. Gordon, 51 W. 37th St., N. Y. Greeley 2481.

**VICTORINE—**Rebuilder of gowns. Old gowns remodeled equal to new. Opens Fall season Sept. 1st. 160 West 84th Street, New York.

**MME. ROSE**  
Gowns Reconstructed.  
Mme. Rose, 13 W. 39th St., N. Y. Bryant 2771.

**WE Welcome Inquiries** for remodeling gowns and dresses in latest and most advanced styles. Write for descriptive booklet regarding time required, cost, etc. Mme. L. Brown, 677 Lexington Ave., N. Y.

**REBUILD YOUR DRESSES—**Last season's gowns, dresses & suits successfully reconstructed into season's latest styles. Reasonable prices. The Mending Shop, 17 E. 48th St., N. Y. Murray Hill 5062.

**MME. BLAIR** offers to successfully remodel all your last season's gowns, coats, suits & wraps at moderate prices. Special mail order facilities. 133 W. 91st St., N. Y.

**MIND YOUR MENDING.** We make a specialty of repairing and copying models. Children's clothes, underwear, shirtwaists, etc. etc. 762 Madison Ave., N. Y. Plaza 6232.

**MARY FLYNN.** Your last season's gowns skillfully remodeled according to the most advanced models. Stout figures a specialty. Gowns for every occasion. 105 W. 68th St., N. Y. 6421 Col.

**YOUR WORN DRESSES** made into fashionable up-to-date gowns. Entirely renovated and re-designed. Don't dispose of old dresses, suits or coats without consulting.

**MME. RENEE,** a real French artiste, who, with her Paris connections, gives you the very newest in gown designs. Correspondence solicited. Mme. Renee, 49 West 37th Street, New York.

**M. L. BICE, 177 MAD. AVE.,** Builder of Gowns, blouses, fancy suits. Late of Jas. McCreery. Transforms your used gowns into the latest style. Tel. 7069 M. H. Formerly at 47 W. 34th St., N. Y. C.

**MME. PITOT EXCELS** in Remodeling Old Gowns into newest Parisian styles. Also gowns to order. Customer's own material used. Moderate prices. 70 West 88th St., N. Y. Tel. Schuyler 8078.

**THERESE LARTIGUE—**Evening gowns remodeled in the latest styles and equal to imported models. Courteous and prompt attention to out-of-town orders. 66 W. 84th St., N. Y. Tel. 10150 Schuyler.

## Gowns and Waists

Made to Order

**ARTISTIC DRESSES**  
Made to order for all occasions. Estimate submitted. Your materials used when desired. Homer, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

## Gowns and Waists—Cont.

Made to Order

**THE MISSES CURRAN** will make your street and evening gowns and waists for all occasions and also do remodeling at reasonable prices. 134 Lexington Ave. (29th St.), N. Y. Mad. Sq. 8188.

**KATHERIN CASEY.** Gowns for all occasions. Dancing & Afternoon frocks. Your material used if desired. Remodeling also done. 36 E. 35th St., N. Y. Tel. 1033 Murray Hill.

**TAFEL, INC.,** 206 West 44th St., New York City. Displaying original designs in Gowns, Wraps, Tailors. All models are representative of the latest style trend. Moderate prices prevail.

**HANNAH GILKES**  
101 West 11th Street, New York  
Phone Chelsea 8217  
Announces her removal to larger quarters at

**101 WEST 11TH STREET,** where she will continue to do dressmaking by mail, and be pleased to take care of any orders you may wish executed. Appointment by letter or telephone.

**SMART GOWNS AND SUITS**  
Made to Order  
Distinctive remodeling.

Mme. Zara. 625 Lexington Ave., N. Y.

**BLAINE, INC. —** Formerly with THURN Tailored Frocks—Gowns. Contemporary Paris fashions and own origination. 1 East 53d St., New York.

**MME. ELISE—**Parisian Dressmaker. Our dresses and coats are distinctive, yet in tasteful style. Made for all occasions. Evening gowns that are "Different." 66 W. 71st St. Col. 3975, N. Y.

**"THE WARDROBE"**  
A sewing shop where women's clothes will be designed and executed.

24 East Tenth Street. New York City.

**MAISON FRANCAISE—**Exclusive models distinctively French.

Gowns, Suits, Blouses, Trouseaux. 45 West 46th Street, New York.

**I. JACOBS & CO.,** Dressmakers, Importers and Ladies' Tailors, now located at 49 W. 46th St., N. Y. Formerly 7 West 31st St. Models for immediate delivery.

**FASHIONABLE GOWNS & DRESSES** in season's latest styles created or copied to harmonize with the wearer's individuality. The Mending Shop, 17 E. 48th St., N. Y. Phone Murray Hill 5062.

**MME. BROWN,** 677 Lexington Ave., N. Y., cor. 56th St. We make and remodel gowns to your individual taste at most reasonable prices. Work guaranteed. Satisfaction assured. Tel. 4928 Plaza.

**MME. CAROLINE,** formerly Michigan Ave., Chicago. Importer, creator, noted for distinguished exclusiveness—Gowns, Tailored Suits, etc., now 645 Lincoln P'kway, 1 block E. Virginia Hotel, Chicago.

**M. ELINOR FALK,** 107 W. 47th St., N. Y. Original gowns made to order. Remodeling a specialty. Materials accepted. Moderate prices. Fitted linings made. Tel. 376 Bryant.

**FAUCHER & GOLDEN** announce their removal from 2 W. 47th St., to 41 W. 46th St., New York. Gowns made to suit your personality. Smart tailored suits, blouses and wraps. Remodeling.

**GRACE M. LONGMATE—**Street and evening gowns made \$10.00 up. Both local and mail orders accepted. Lining forms sent for fitting. State size. 153 West 97th Street. Riverside 4587.

**THE GAY SHOP—CHICAGO** (Annex Gay, Anne Gay). Designers of exquisite blouses and cutting shirts (\$18.00 and upwards). 1925 Marshall Field Annex Building, 25 W. Washington St.

**ANNA SCHENITZ,** the well known modiste of 6759 Germantown Ave., Philadelphia, has opened an establishment at 15 W. 45th St., N. Y. She will make a gown for \$50 which cannot be duplicated under \$75.

**AGNES VESPER.** Gowns for all occasions. Imported models copied. Evening gowns a specialty. Materials taken. 73 West 89th St., formerly 148 West 82nd St., N. Y. Riverside 2842.

**MAREA CO.,** 539 Madison Ave. High-class dressmaker, formerly designer, model maker for Fifth Ave. firm. Specialty remodeling, hemstitching, 6c a yard. Mail orders promptly filled. Plaza 5673.

**MME. HENRI,** formerly of Paris, with Suzanne Loquin. Evening gowns a specialty. Imported models. Fine lingerie made to order. 122 West 48th St., N. Y. Bryant 2276.

**MME. ELVIRA.** Ladies own materials made up. Fittings or made to measure at a reasonable price. Specialty of Remodeling Gowns. 1358 B'way, N. Y., near 36th St. Greeley 4661.

## Gowns and Waists

Ready-to-Wear

**MAXON — MODEL GOWNS** (Estab. 1899). If you can wear model sizes you can buy your gowns and suits at one-half their real value. Chic and Frenchy. 1587 B'way, N. Y., at 48th St.

**"WHITE,"** 46 W. 46th St., N. Y. Gowns, Blouses and Hats that are individually appropriate. Moderately priced. Exclusive Sport Clothes.

**GOWNS** for Afternoon and Evening, \$18.50-\$70. 500 dresses to select from. Correct sport apparel. Moderately priced, for town and country. Arthur Lindau, 500 5th Ave. (at 42d St.), N. Y.

**"THE SHOP OF BLACK."** Mending Apparel of quality, style conforms with social requirements. Gowns, blouses, millinery, accessories. Prices mod. Calder & Co., 2643 B'way (100th St.)

**HUGHES—27 WEST 46TH STREET, N. Y.** Importer Creator Gowns Smart Tailleur Suits and Coats. Trotteur Frocks of Serge \$25.00 upward.

**DANCE FROCKS \$15.00.** Big selection. Evening Gowns \$22.50-\$50. Maker-to-Wearer plan. Saves you one-third. Made Book free. Bonford, 3 West 42nd St. (Upstairs), N. Y.

**LENDEL, INC.,** 11 East 49th St., N. Y. C. Formerly at 16 West 45th St. Suits to order. Gowns, waists and coats ready to wear. Our prices are most reasonable. Mail orders solicited.

**M. B. ROCK, 22 WEST 47TH STREET.** Trotteur Dresses of Serge. Afternoon Gowns of Silk and Velvet. Charming Dancing Frocks. Ready to wear and to order—\$25.00 up.

**SPECIAL \$5 Blouse, Georgette, Crepe de Chine, Lace.** Greatest value for the money in the city. See them at Marceau.

1493 Broadway, cor. 43rd Street, N. Y.

**NEW FALL MODEL SUIT—**Special \$35 equal to \$50 values offered elsewhere, velvet cloth or chiffon broadcloth. See it. Marceau, 1493 Broadway, cor. 43rd St., N. Y.

## Gowns and Waists—Cont.

Ready-to-Wear

**SPECIAL GOWN—\$29.50** equal to \$45. Satin or charmeuse with shawl collar, flare pockets, long fashionable lines. In black and white, and other colors. Marceau, 1493 B'way, cor. 43rd St., N. Y.

**ANNETTE "EXCLUSIVE STYLES"**  
20 W. 57th St., New York. Tel. Circle 112. Attractive Gowns, Waists, Coats and Suits for Fall and Winter. Prices moderate.

**MLETA GOWN** for busy woman and college girl. No bothersome fastenings—always in order. \$10.00 and up. Mail orders only. M. L. Lee, 293 Fifth Ave., New York.

**FIELDS—17 West 45th St.** On your shopping tour visit Field's for ultra fashionable outer garments for smartly dressed women and misses. Suits \$50 up. Day Frocks \$35 up. Gowns \$50 up.



This is called a shirt-waist box, though it is roomy enough to hold all kinds of things, witness its dimensions, 17 inches high, 30 inches long and 17 inches wide. In addition it has a tray 5 inches deep. Made of poplar, white enamel finish, with a stenciled floral design in several colors. Price, \$9.00. See purchasing instructions on page 25.

**MME. ANTHONY—MODEL GOWNS.** Adaptations from Original French Creations. "Evening Gowns My Specialty." 226 W. 75th St., cor. B'way. Tel. Columbus 5110.

**PARIS CONCEPTIONS IN FROCKS** for all occasions at a saving to you of 50%. Free style prints on request. Florestello Costume Co., 19 West 34th Street, New York.

**"MILLARD'S" DRESS SHOP—**Smart Cream Net Blouse, with Val lace and embroidered net trimming complete with net camisole. Price \$5.50, all sizes, at The Shop of Sensible Prices, n.w. cor. B'way & 82 St., N. Y.

**STREET & EVENING FROCKS** for the Woman who knows. Exquisite Millinery, Blouses \$5 up. Mail orders promptly filled. Furs in fashionable models. Mallv, 104 West 57th St., New York.

## Greeting and Place Cards

**PERSONAL GREETING CARDS—**200 dainty, different Engraved Christmas designs to choose from. Send for our Free Catalogue, "Pleasant Pages," Little Art Shop, 1421 F St., N.W., Washington, D.C.

**CHRISTMAS CARDS THAT ARE DIFFERENT** Engraved, Hand-colored; beautiful sentiments. Send for our Free Catalogue, "Pleasant Pages," Little Art Shop, 1421 F St., N.W., Washington, D.C.

**COPLEY CRAFT CHRISTMAS CARDS,** hand-colored on hand-made, deckle-edged stock, sent on approval. Special terms to agents. Jesse H. McNeel, 19 Huntington Ave., Boston, Mass.

**PERSONAL XMAS CARDS.** Unusual designs on imported rough-edge stock. Your name & greeting in same style lettering; hand-colored. \$20 per 100. No smaller order. R. 304, 42 W. 39th St., N. Y.

**UNUSUAL Hand-Colored Christmas Cards.** An attractive assortment of twelve cards sent on receipt of \$1.00. Order now while stock is complete. Adelaide Bliss, 217 E. 7th St., Plainfield, N. J.

**UNUSUAL GREETING CARDS** for Christmas. Original designs, hand colored. Packet assorted finished greetings \$1; 25 greetings for hand coloring 94c. Cat. The Glad House Guild, 1515 Bearborn P'kway, Chgo.

**FINELY ENGRAVED PERSONAL CHRISTMAS CARDS.** Our catalogue will be found of very valuable assistance in making your selection for the coming season.

It may be obtained while visiting the Gift Shop, or will be mailed at your request. The cards are unique and vary in sentiment and design. Herbert B. Corert, 111 Broadway, N. Y. C.

**WHY** not have a Christmas Card this year that will be different and out of the ordinary, unique and artistic. A card with your name engraved will fill this want.

**WRITE TO-DAY** for Catalogue VI, showing cards engraved from steel dies in colors. Prices from 5 to 15 cents. McIntire & Co., 1011 Chestnut St., Philadelphia, Pa.

**REPRESENTATIVES—**We want a few reliable agents to take orders for our personal greeting Christmas Cards. Liberal commission. A. W. Ess, Publisher, 39 Church St., N. Y.

**CHRISTMAS CARDS—**Unequaled in variety of design and quality. Opportunity now to select at your leisure and while stock is complete. The Acme Press, 7 East 28th Street, N. Y.

**HELEN CURTIS** ELISA STRUSS  
our own original Christmas Cards hand-painted; also hand-colored. Special assortment in cards, \$1 postpaid. Their Workshop, 46 Fifth Ave., N. Y.

**DAINTY XMAS GREETINGS.** Unusually fine assortment of cards and booklets for all occasions. All selections carefully made \$1 to \$3 per doz. (See Ad. p. 134.) Katherine Lewis, 129 B'way, N. Y.

**REST ASSURED**  
whether you buy from the shops in this Guide by visit or mail, satisfaction is yours.





# SHOPPERS' AND BUYERS' GUIDE



## Hair Goods and Hair Dressing

**MRS. P. MORGAN.** Fine human hair goods. Invisible transformations, switches, etc. Hair dressing. Marcel waving, face and scalp massage. 846 6th Ave., near 48th St., N. Y. Bry. 2671.

**FRENCH HENNA D'OREAL** Imported Powder tones scalp, giving faded or premature gray hair a marvelous natural gloss and bright tint. \$1.35. Sent or applied. B. Paul, 38 W. 38th St., N. Y.

**SPIRO'S Hair Specialists.** Est. 40 Years. Hair goods and Toilet articles; permanent waving, beauty shop, 45 expert attendants. Send for Booklet, "Hair, and Its Care." 26 W. 38th St., N. Y.

**HAIR ORDERS RECEIVE EXPERT ATTENTION** Real hair nets all styles and shades 10c up. Mail orders solicited. The Little Hair Shop, 104 West 47th Street, New York.

**INDIVIDUAL HAIR PIECES.** Transformations, puffs, curls—\$5.00 up. Personal attention. Mme. Fried. Call, or write condition of hair. Will advise. Mme. Fried, 15 West 34th St., N. Y.

**HOFFMEISTER'S QUALITY HAIR SHOP**—Send this advertisement and 15c in stamps for a 25c box Hair Fluff Powder, postpaid. 124 South 13th Street, Philadelphia, Pa.



Whatever else Pandora had in her box, you may be sure that, being a woman she had a few compartments for beauty. A modern disciple of the mythical lady has designed a new Pandora's Box, which contains four partitions, one of rose petals, one of lavender, and two other ingredients to combine to make perfume. The box is 4 1/2 x 3 1/4 by 3 inches, stained black with orange painted stripes. Price, \$1.50. See purchasing instructions on page 25.

**WILLIAMS—SPECIALIST IN PERMANENT** Hair Waving, removed from 27 W. 46th St. to 39 West 48th St., N. Y., to larger quarters owing to increase in business.

**WILLIAMS' wave** is beautiful, guaranteed lasting and harmless to the hair. Expert operators in Hairdressing, Shampooing and Massage. Latest ideas in transformations. Tel. 6209 Bryant.

**M. LOCHNER—HAIR DRESSER** A shop that caters to all the requisites of beauty. Hair tonic \$1.00. A dainty face cream for 50c. 47 W. 42nd St., N. Y. C. Bryant 6127.

## Hair and Scalp Treatments

**SCALP SPECIALIST** and Nerve Masseuse. Miss Taylor massages your scalp, neck and spine, quieting your nerves and helping nature to restore your hair. 640 Madison Ave., N. Y. Tel. Plaza 2422.

**MANUEL et LOUIS.** La Parisienne transformation. Hair pieces and puffs of Original designs. Character wigs, also our imported Henna prep., \$2.50 a box. 29 E. 48th St. Murray Hill 6737.

**PARKER'S** method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V." "Healthy Hair," 41 W. 37th St., N. Y. Greeley 202.

**ENGLISH HENNA SHAMPOO** Powders tone scalp, giving faded or graying hair a marvelous gloss and bright tint. \$1. Directions sent. Henna Specialties Co., 505 5th Ave., N. Y.

**FALL** is the time hair falls out badly; counteract this—consult Wadley & Betts, Swedish Scalp Specialists, and get the under growth started. 315 Fifth Avenue, New York.

**SPUN GOLD!** The perfect Shampoo for blond and auburn hair. Prevents darkening; accentuates red and golden tints; imparts rich lasting lustre.

**SPUN GOLD!** Not a dye or bleach. Distilled from herbs; no alkali or alcohol. Guaranteed. \$1. Prepaid. Original Toilet Preparation Co., 222V Madison Square Station, N. Y.

## Health Resorts

**THE WHITE HOUSE**—Brown's Mills-in-the-Pines, N. J. A place to rest or recuperate. Wonderful climate, delightful environment. Write for particulars or phone Pemberton 73.

## Hotels

**HOTEL MARTHA WASHINGTON,** 29 East 29th St., N. Y. For women. Rooms \$1.50 a day upwards. Meals a la carte, also table d'hôte. Luncheon, 40c. Dinner, 50c. Booklet free.

**HOTEL MAJESTIC**—Fronting Central Park at West 72d St., N. Y. Accessible to all lines of traffic, but away from the noise of the all-night district. Rooms \$2 day up. Copeland and Townsend, Mgr. Dir.

**NEW WESTON HOTEL** Madison Ave., at 49th St. Accessible—Exclusive—Moderate Rates Appeals to the Discriminating.

**HOTEL VENDOME,** Commonwealth Ave., at Dartmouth St., 3 blocks from Back Bay Station, affords ideal accommodations for ladies visiting Boston. Favorably known for cuisine service. Booklet.

**HOTEL WOODWARD,** B'way & 55th St., N. Y. Distinguished hotel for people of refinement. Especially attractive to women traveling alone. Easy access terminals, shopping and amusement center.

**HOTEL BREYTON HALL** A hotel appealing to women of taste and refinement, away from the noise of the Shopping District, but conveniently located at B'way, 85th to 86th St., N. Y.

## Hotels—Cont.

**CAMP BISCAYNE,** cottage settlement in the woods of South Florida, central dining hall, all electric lighted. Booklet. William Crear, Coconut Grove, Fla.

## Household Furnishings

**GRAHAM & LITTLE,** 36 East 57th Street, N. Y. Decorators—Furniture, Fabrics, Mirrors, Special Designs in Furniture—Gifts. Formerly 8 East 37th Street.

**STRATTON and JOHNS, Inc.** Interior Decorating Artistic Lighting 4 West 40th St., N. Y. C. Tel. Bryant 3679.

**FIREPLACE WITCH BROOMS**—Rustic broom, natural stick, corn to blend with fireplace colorings. Height 4 ft. Ideal for fireplace or a gift. Send \$1.25. Agents wanted. Redden Quail Club, Paoli, Pa.

**MARY COGGESHALL**—14 E. 48th St., N. Y. Distinctive furnishings and decorations. Novel gifts and lamp shades. Tel. Murray Hill 9345.

**ARTISTIC CUSHIONS,** including wool embroidery. Unique and original designs in patchwork. Cushions made to order. Call or write. Sessers Studio, 82 Wash. Pl., N. Y., Spring 1076.

**FAB-RIK-O-NA INTERWOVENS.** Newest, richest, most beautiful wall coverings. Durable, economical, fadeless. Send for free samples. H. B. Wiggin's Sons Co., 350 Arch St., Bloomfield, N. J.

**ANDIRONS, FIRE TOOLS,** Screens and all other fixtures for open fireplaces, of Brass, Bronze and Hand-Wrought Iron. Frank H. Graf Mfg. Co., 28th St. & 7th Ave., N. Y.

**H. MICHAELIAN, Inc.** 9-11 East 37th Street, Headquarters for fine Persian, Turkish and Chinese rugs. Telephone 7868 Murray Hill. Liberal accommodations for the trade.

**WILKINSON HAND-MADE ART QUILTS.** Only line of its kind in America. Made to order. Ideal gifts for Xmas, weddings, etc. Catalog. Wilkinson Quilt Co., Albany St., Ligonier, Ind.

**EUROPEAN BEDROOM COMFORT** realized in this country. Elderdown comfort, silk covered unique linen slip, filet trimmed. Exclusive silk underwear. Lit de Luxe, 327 Little Bldg., Lincoln, Nebr.

**AMY FERRIS,** 6 East 37th Street, New York. Wallpaper, Hangings Rugs and Furniture Original Designs in Lamp Shades.

**CURTAINS of Quality.** The standard of excellence of curtains in vogue, unique collection of all styles. Satisfaction guaranteed or money refunded. Illus. booklets on request. H. B. Kerlin, 11 E. 43 St., N. Y.

**BEAUTIFUL** line of applique and patchwork quilts on hand. Now is the time to get your order in for Christmas. A. M. Caden, 210 West Main St., Lexington, Ky.

## Instruction

**"COSTUME DESIGN"** Correspondence Courses, "Parisian Method" for Creative Designing, planning Costumery & Fashions. Pattern making, etc. Brown's Salon Studio, 1290 Sutter St., San Francisco, Cal.

**HUNDREDS OF LADIES** in New York drive their own automobiles. They were taught how at The Stewart Auto School, 225 W. 57th St., New York. Full course \$55. Booklet.

**PROF. ROHRER'S WORLD FAMOUS** Institute; hairdressing, manicuring, scalp, facial and body massage. Beauty treatment by expert instructors. Free catalog. 147 W. 234 St., N. Y. C.

**WEAVING**—Lessons given in this delightful craft. Orders filled for hand woven rugs, blankets, runners, sport hats, bags, etc. Original designs. Mary Hubbard, Carnegie Hall, 1109, N. Y.

**LINGO,** the new game that teaches conversational French or Spanish. Combines great fun and real instruction. Send \$1 for Lingo. Centaphrase Society, 623 Heed Bldg., Phila., Pa.

**FRENCH AND SPANISH** Miss Grenier (Certificate Sorbonne University, Paris) 536 West 113th St., N. Y. C. Morningside 4534.

**RANDEGGER CONSERVATORY OF MUSIC,** 8 East 30th St., N. Y. G. Aldo Randegger, M.M. Director. Piano, Voice, Violin, Cello, etc. Private lessons and classes for

**RESIDENT** and day pupils. No vacancies until January 1st. Enrollment should be made now. Particulars can be obtained from the secretary.

## Interior Decorators and Decorations

**MRS. BARNEWALL,** 19 E. 48th St., N. Y. C. Antique Italian furniture at reasonable prices. Exclusive Imported Fabrics. Murray Hill 3060.

**MISS SWORDS, INC.** Interior Furnishings. 18 E. 48th St. New York City. Murray Hill 6745.

**MISS MCBURNEY & MISS UNDERWOOD**—Reproductions of English Period furniture. Imported and new domestic velvets, damasks, linens, wall paper, lamp shades. 19 East 48th St., N. Y. C.

**A "SAMPLE HOME"** to see illustrated all types of decorative work is of great advantage in helping you furnish your new home—Interview.

**G. BOVARD MacBRIDE,** 3 East 52nd St., N. Y., in his "House of Three Gables." Smart new types of furniture, antiques, Rugs, Hangings, Venetian Glass, etc.

**DECORATING THE HOME** is work of experienced artists. We will decorate any home or interior including remodeling complete. Sketches and estimate furnished. Schachne Studios, Dayton, O.

**EDITH M. PALMER CO.,** 11 East 41st St., N. Y. Interior Decorators Lamps Novelties 1413 Murray Hill.

**L. W. FROTHINGHAM,** 543 Fifth Ave., N. Y. Complete interiors designed and executed for the town and country house. Telephone Bryant 9326.

**NEEDLE-POINT TAPESTRY.** Authentic designs for chairs, stools, sofas, etc., together with the proper materials in correct colors. Frothingham, 543 Fifth Avenue, New York.

## Interior Decorators and Decorations

**ORIENTAL RUGS AND ARTISTIC** furnishings sold direct from the wholesale at a saving to the customer. Chas. H. Koch, 15 W. 34th St. Opposite the Waldorf.

**TALBOT HANAN**—Interior Decorator. Furnishing and decorating houses of the better class. Casino Narragansett Pier, Rhode Island.

**INTERIOR CRAFT STUDIOS**—Interior decorations. Distinctive, unusual. Dining-room appointments a feature. Hangings, wallpapers, china, linens, lamp shades, etc. 625 Clyde St., Pittsburgh, Pa.

**PERSONAL INTEREST SHOWN** in every detail to make a proper home setting around the individuality of the client. Information given. The Grosvenor Co., 27 W. 46th St., N. Y. Bryant 6833.

**THE HOME FROM ATTIC TO CELLAR** decorated and furnished. For expert advice consult Miss Elsa Oppenheimer. 549 West 113th St., N. Y. Morningside 3569.

**TO BEAUTIFY, SIMPLIFY AND HARMONIZE** Interiors and exteriors Cora M. G. Cohn, 610 Riverside, Niagara Falls, New York.

**ABRAHAM C. BELL — PHILADELPHIA** 1708 Chestnut St. Decorative Furnishings. Artistic Wallpaper. Curtain Materials and Period Furniture. "Unusual Shop of Gifts."

**REPRODUCTIONS OF ANTIQUE TILES** for house and garden decoration. Window-boxes, mantels, floors, foundations & panels on exhibition. African Ceramic & Tile Co. of Tunis, 18 E. 37 St., N. Y.

**MR. & MRS. OWEN MERTON,** spending the winter in America, offer professional help to people designing, decorating and furnishing their own homes. Douglaston, Long Island.

**THE MISSES OWEN** of The Wayside Studio. Blue Hill, Maine, now located in

**THE LITTLE STUDIO,** 214 S. 15th St., Philadelphia, are showing some rare old pieces from New England and the South and other things worth while. Correspondence & your inspection cordially invited.

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**MAILED FREE**—The blue book of jewelry, diamonds, silverware, ivory. 11,000 High-Grade articles at wonderfully low prices. Write for free copy. Charles L. Trout Co., 170 B'way, N. Y. C.

**MATHER & HOSBACH**—392 5th Ave., N. Y. Pearls, Jewels, Watches, Silverware, Remounting of Jewels, Designs & Estimates submitted free. (Formerly with Dreicer & Co. & The Metcalf Silver Co.)

**MATHER AND HOSBACH**—392 Fifth Ave., N. Y. Start a genuine pearl necklace for your little girl, on the Add-a-pearl plan. From \$5 to \$50 and up.

**THE LITTLE SHOP OF T. AZEEZ** Individuality in Jewels Five sixty-one Fifth Avenue in Forty-sixth St., New York. Mur. Hill 7216.

**BECHET**—542 5th Ave., N. Y. C. Jewels—Watches—Silver Original Designs for modernizing jewelry. Precious stones bought from estates. Repairing.

**KLEVER KRAFT SILVER.** Latest thing in American Sheffield Plate. Handsome in design. Low in price. Send for free booklet. Kenwood Jewelry Shop, 1357 East 47th Street, Chicago.

## Jewelry and Silverware Bought

**CASH FOR BROKEN JEWELRY.** Old Gold, silver. We pay highest prices for diamonds, watches, platinum. Est. 1886. Goods returned if offer refused. Callmann, 27 W. 37th St., N. Y.

**JOHN DALEY PAYS CASH** for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made. 654 Sixth Ave., cor. 38th St. Tel. Greeley 3945.

**\$100,000 IN CASH TO INVEST** in Diamonds, Pearls, Emeralds, Sapphires, Platinum and Gold. Estates purchased. References. Established 1886. S. Wyler, 6 East 46th Street, New York.

**WE ARE EQUIPPED** to purchase your fine jewelry, etc., at full value, even tho' already pledged. Discriminating service. Call or write. L. Bergman, Times Bldg., N. Y. Bryant 2973.

**I WILL PURCHASE YOUR JEWELS** for Cash. I guarantee you full value for them. Confidential. Established 30 years. Bank References. S. Wyler, 6 East 46th Street, N. Y. (Opp. Ritz-Carlton).

**27 YEARS' EXPERIENCE** will guarantee our reliability. We pay highest cash value for diamonds, jewelry, silverware. Call, write or telephone. M. Naftal, 69 W. 45th St., N. Y. Tel. Bryant 670.

**MRS. T. LYNCH'S SON, INC.,** pays highest prices for Diamonds, Pearls, Old Gold, Jewelry and Silverware. House founded 1844. 229 W. 42d St., near B'way, N. Y. Bryant 1686.

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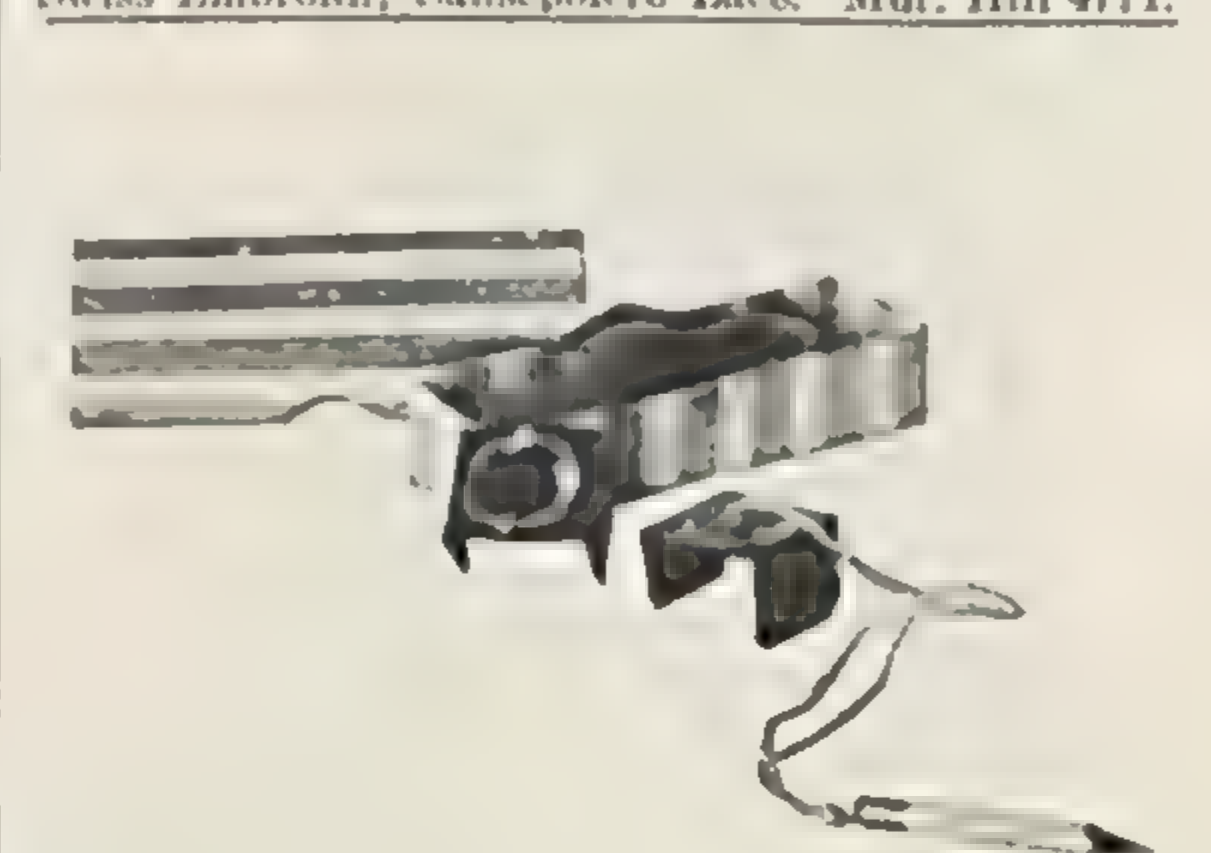
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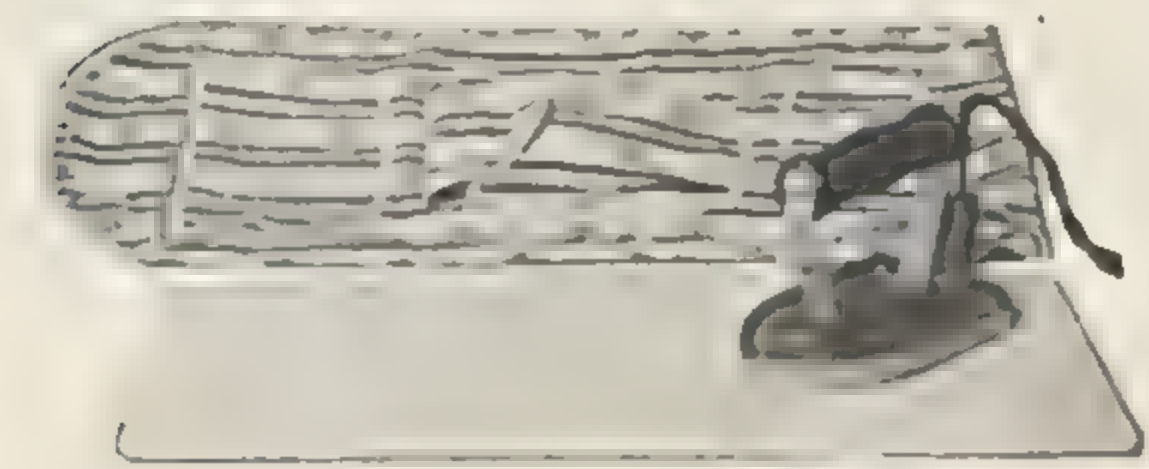
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Of unusual design, and interesting colors.  
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Visit the Madison Avenue Exchange for Women's Work to secure your unusual hand-made Christmas gifts. 577 Madison Ave., nr. 57th St. 3683 Plaza.

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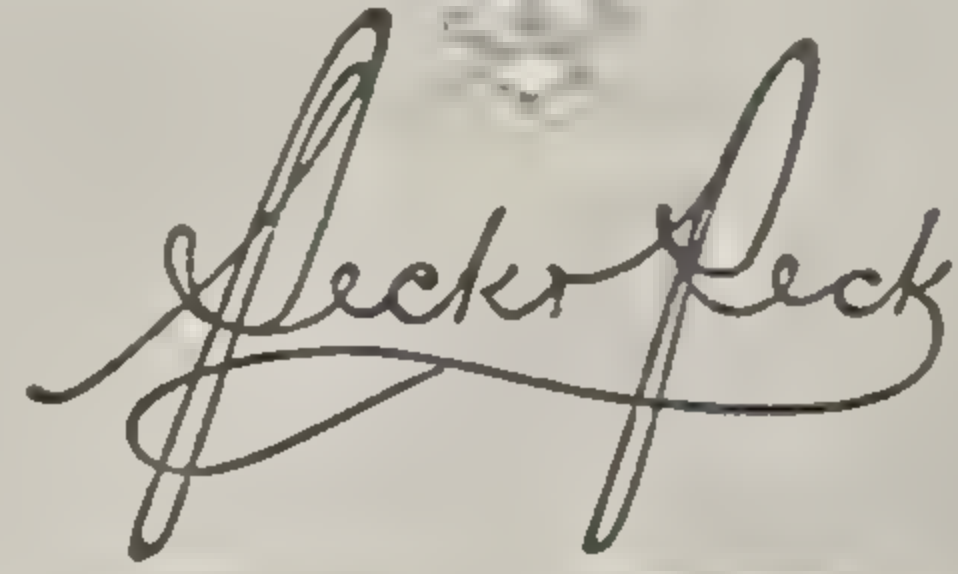
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Season after season many men and women are genuinely pleased with exquisite gifts of Peck & Peck silk hosiery.

There is the assurance always that Peck & Peck hosiery is of the finest quality.

The most interesting originations, the most charming refinements in hosiery come from Peck & Peck.

The fine, sheer, lustrous French silk stockings illustrated, with inserted panel of exquisite hand-made Chantilly, are one of Peck & Peck's costliest importations. Price, \$250.00 a pair.

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THE FASHION ART LEAGUE OF AMERICA AT CHICAGO

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FULLY EQUIPPED

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### *This Delightful* COACHAIRE \$750

**B**ENJAMIN BRISCOE'S designing genius now provides this unprecedented triumph in coach building which at \$750 includes both summer and winter tops and seat covers!

This handsome Coachaire *radiates comfort—warmth—cheer—protection* for the crisp autumn days and the days when the rabbits scurry over the snow.

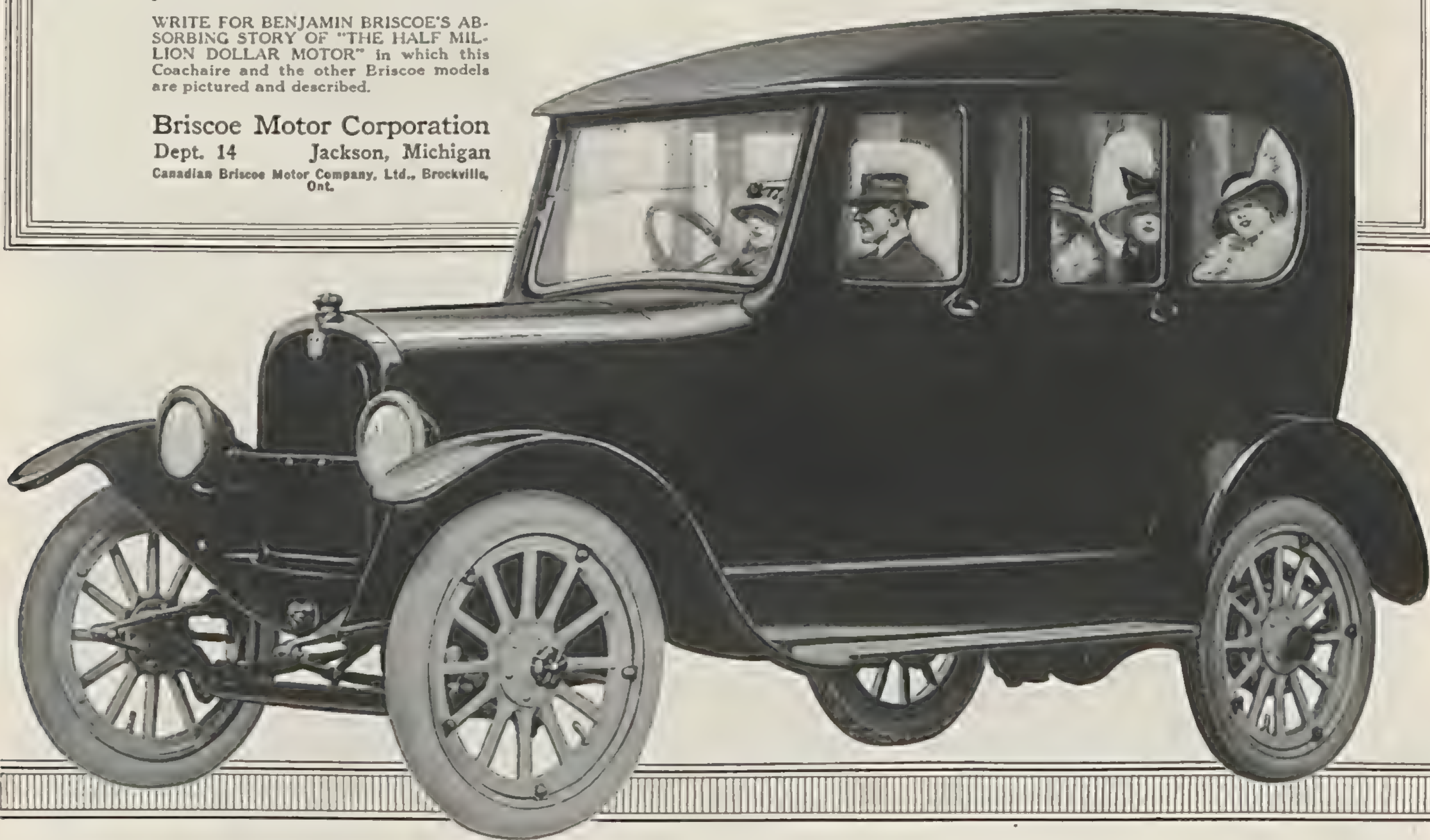
The graceful top *harmonizes* with the body—gives a limousine-like look. Wide windows allow unobstructed vision in every direction, noting particularly the two ample rear windows. Wide doors permit the easy egress of large persons.

WRITE FOR BENJAMIN BRISCOE'S ABSORBING STORY OF "THE HALF MILLION DOLLAR MOTOR" in which this Coachaire and the other Briscoe models are pictured and described.

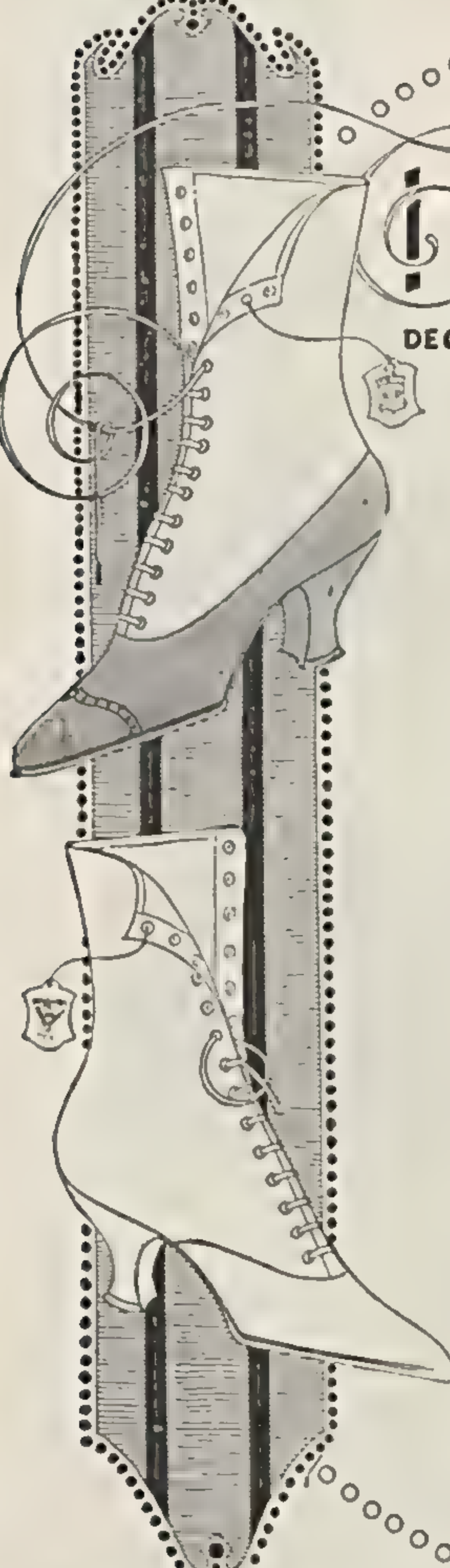
Briscoe Motor Corporation  
Dept. 14 Jackson, Michigan  
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Under the hood is the Half Million Dollar Motor developed in France by Benjamin Briscoe, assisted by fourteen world-famous engineers. Owners obtain 25 to 30 miles on a gallon of gasoline.

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## THE STYLE COMMITTEE

DECREES for FALL & WINTER 1916



As correct for Milady's Footwear — Shoes to match the gown — of "F. B. & C." Colored Kid with the darker shades predominating.

Various colored Vamps of "F. B. & C." Kid with tops of "F. B. & C." White Washable Kid No. 81.

Whole shoes of "F. B. & C." White Washable Kid No. 81 are smart for all seasons.

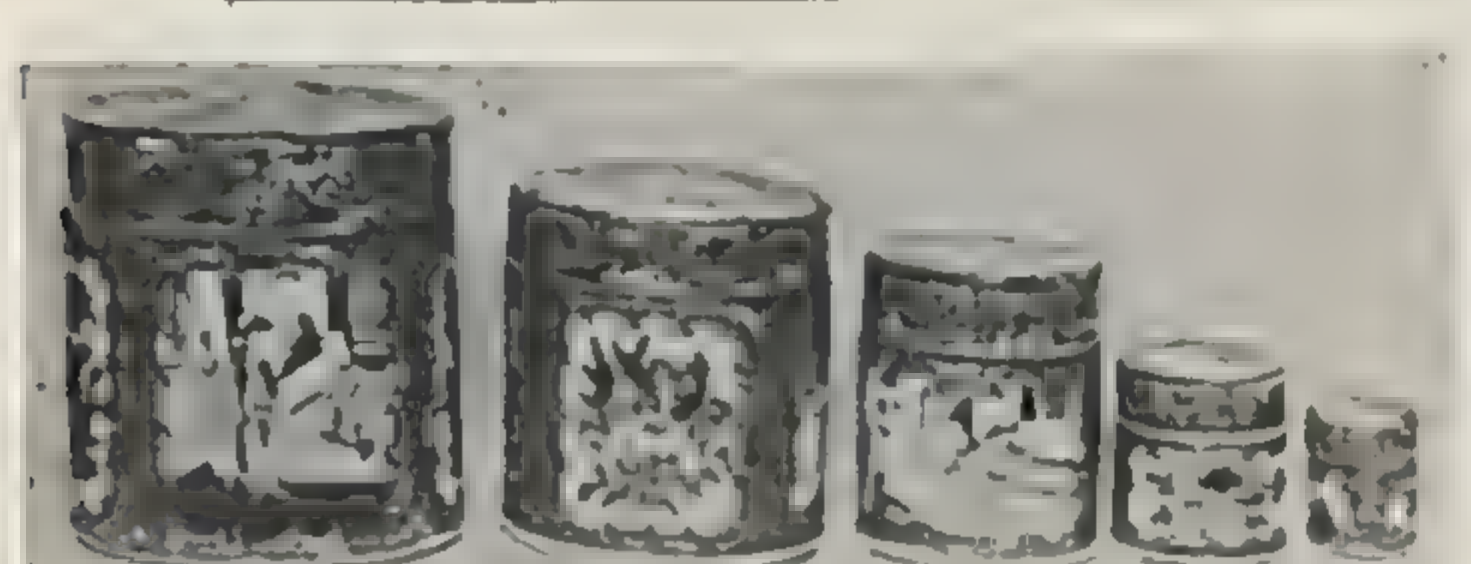
And for either day or evening wear, every woman should have a pair of "F. B. & C." Bronze Kid Shoes.

The "F. B. & C." Tag is an accepted symbol of style and merit. Look for it attached to shoes you buy and get "The Best There Is"

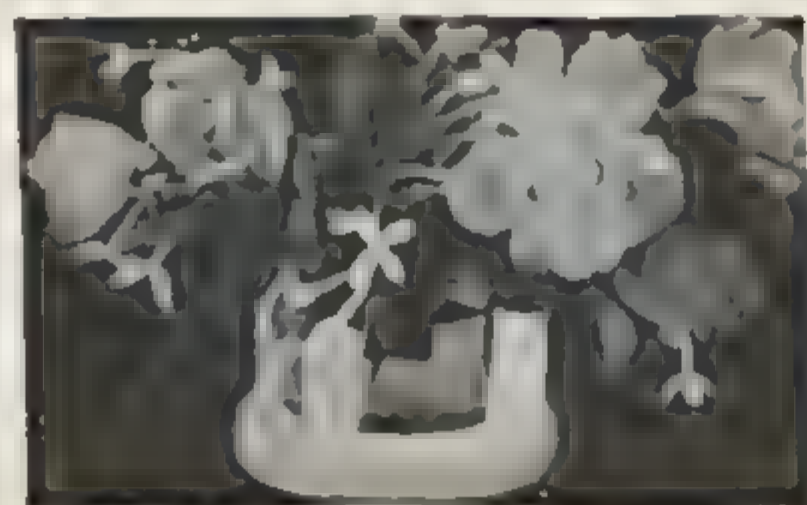



If your dealer has not shoes with the "F. B. & C." tags attached write us. We can advise you of progressive dealers who will appreciate your desire for the style and quality superiority they signify.

**Fashion Publicity Co.**  
of  
New York



**The Jar Family.** A set of five jars which fit into each other and into the needs of the dressing table. In Royal Medallion china. The largest 4 in. tall, the smallest 1½ in. tall. Price \$2.50 the set.



**Pure White Porcelain Flower Holder.** No dish required. Price, \$1.00



**Silk Lined mules, finely woven rice straw, cool and comfortable.** 50 cents pair.



UNUSUAL—ATTRACTIVE—USEFUL  
**CHRISTMAS GIFTS**

Rare things from the

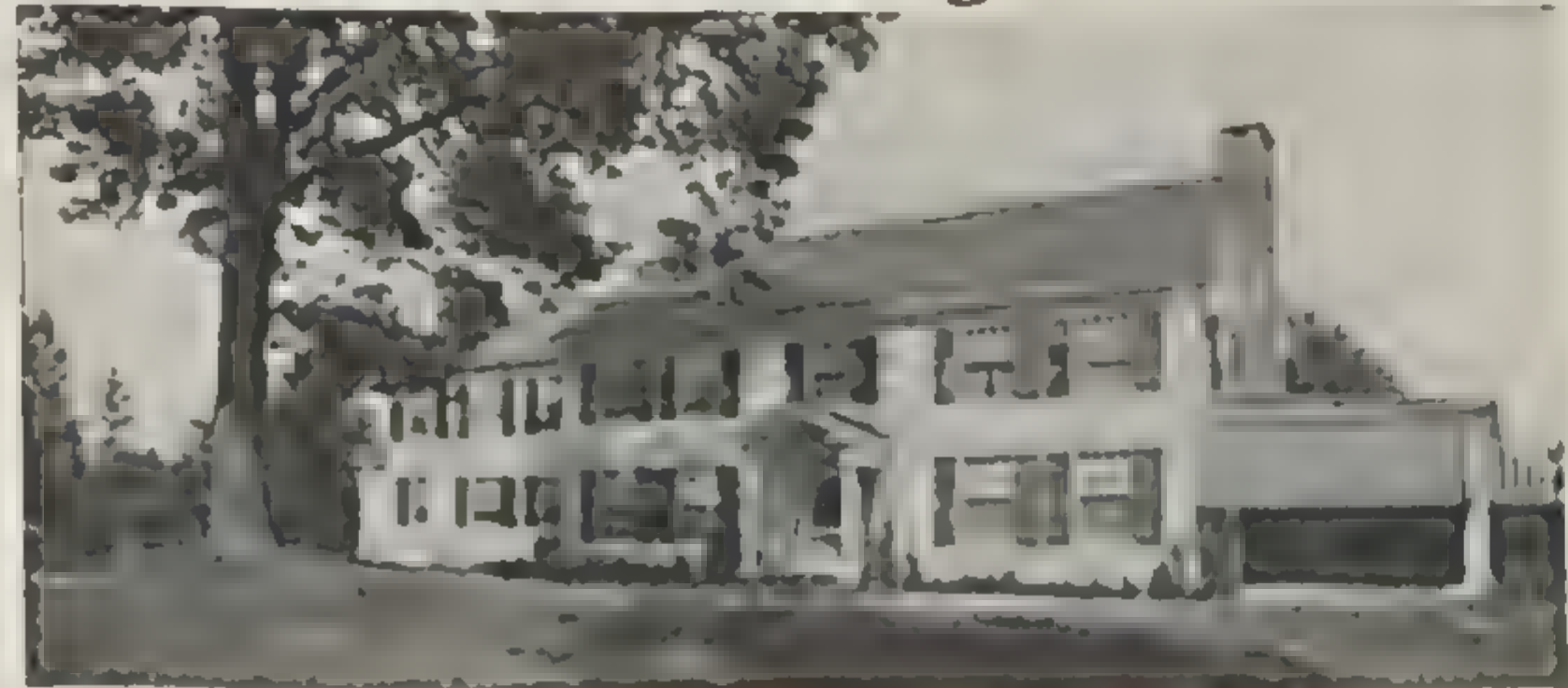
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## The Gift Fairy's Christmas Hamper



The Christmas Fairy's here again and we know what he brings—a fat and sturdy hamper just a-bursting full of things; a basket like the grown-ups have, with padlock and a key, and every little gift inside wrapped up so none can see.

Just tell us 'bout that little girl or all about that boy and we'll pick out the presents so they'll give the most-est joy. One week before the Twenty-Fifth we send ahead the key, just saying "something's coming," and to guard it carefully.

Then when the Hamper comes along just wait and watch the fun—it's really Christmas! Don't you wish the Fairy'd bring you one?

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*A silver cloth evening slipper of the utmost distinction from the designing staff of the O-G Booteries. The same design may be had in all shades of satin at \$5 to \$7*

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**Mahogany Novelties**  
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Announce the Opening of new spacious quarters at 630 Fifth Ave., opposite the Cathedral.

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Many new models in the famous Van Allen Corsets. Special Reducing Corsets, Surgical, Riding and Athletic Corsets



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SPRING LAKE, N. J.  
and The Griswold,  
NEW LONDON,  
Conn.



You cannot wash Bob Betty's away because they are put on the soap to stay.



Bob Betty's soap is very pure and will not hurt you that is sure.

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is made from the purest ingredients obtainable, with a pretty little picture on each cake. The pictures do not wash off and last as long as the soap does. Each cake is wrapped and sealed in a sanitary way, three in a box, with a different picture on each.

It is finding favor with children and adults everywhere.

For Sale by Gift and Specialty Shops, Drug and Department Stores, or sent on receipt of 30 cents from

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For  
Smart  
Desserts



## CRÊME YVETTE

(Pronounced Evet)

When you wish to serve an unusual dessert, let it be Crème Yvette Charlotte, Ice, Sorbet, or Frozen Pudding. It's violet—absolutely distinctive in color and taste.

It's a smart dessert for smart people—there is a snap to it that makes it pleasingly different from the usual flat desserts and ordinary ices.

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Crème Yvette (pronounced E-vet) is sold by fancy grocers and wine dealers at 80c and \$1.50 per bottle.

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## THE BALL ROOM OF THE RITZ-CARLTON NEW YORK

Offers the most desirable and exclusive features for Private Balls, Coming-Out Parties, Private Theatricals, and other Social Functions. Direct and private entrance from 46th Street.

Engagements may now be made.

ALBERT KELLER, Manager.





Walnut toned mahogany stand, with two drawers. 29 in. high, \$15. Bowl of dark green iridescent glass with wrought iron stand, 12 in. in diameter, \$10 complete. Mirror of antique gold with touches of red and blue, 11½ x 9½ in. \$25.



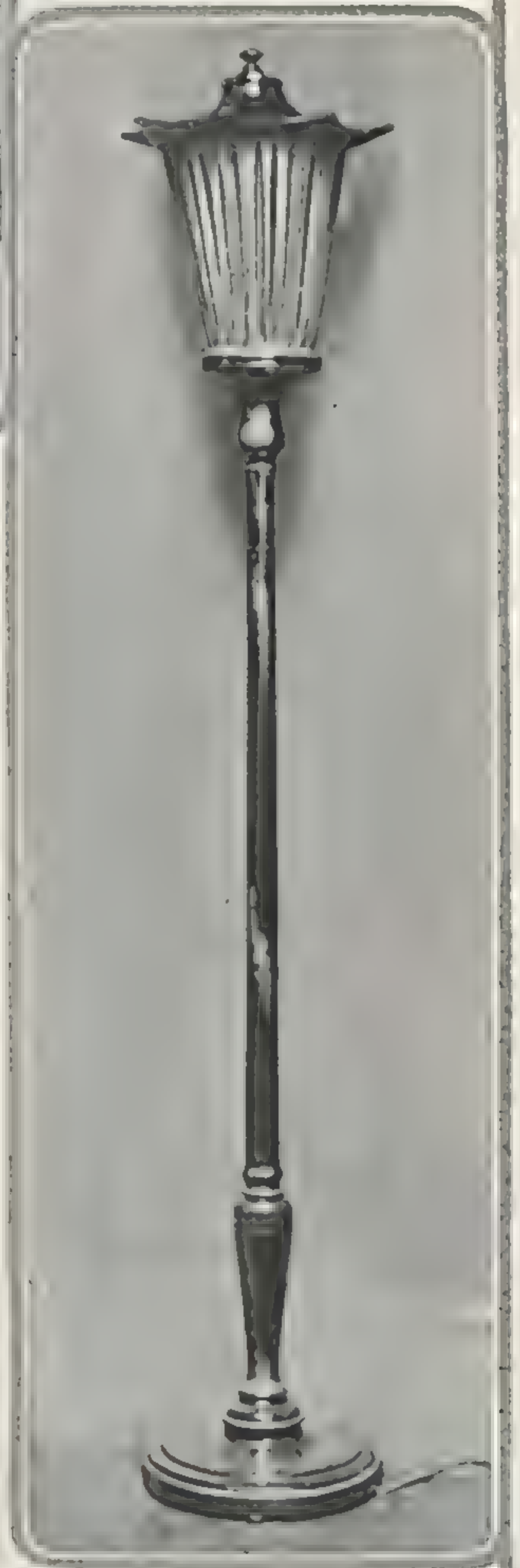
Desk set consisting of pad, blotter, inkstand, brush, calendar, letter rack, and paper weight. All except the pad are of black glass and the oval pieces on the ends of the pad are of black morocco. Pad, 18x24 in. Set complete, \$30. Candlesticks of Japanese lacquer, 9½ in. high, \$7.50 a pair.

## 700 Christmas Gifts

Do you like the gifts shown on this page? They are chosen by Vogue's editors for publication, together with some 700 more, in the next two issues of Vogue. A twenty-minute look through the pages of the Gifts Number (Dec. 1) and Holiday Number (Dec. 15) will solve all your Christmas problems.

Gifts, individual, original, suited to every taste and age and purse—gifts with the Vogue quality—gifts that can be obtained only in the smartest metropolitan shops—gifts with the inestimable quality of surprise—these are the gifts shown in Vogue. They represent months of search and selection on the part of Vogue's expert staff of editors.

Begin today to make out your Christmas list. Send in your order early—you may order the gifts shown on this page now, if you wish. The Christmas rush is already beginning. Save yourself disappointment—avail yourself of the widest choice—learn how easy Christmas shopping can be by ordering through Vogue, now.



Suitable for the hall or living-room is this torchere, or tall electric floor lamp of black lacquer with curious Chinese decorations in gold. Height 72 inches. Shade of old gold silk, matching decorations. Complete \$50.



# VOGUE

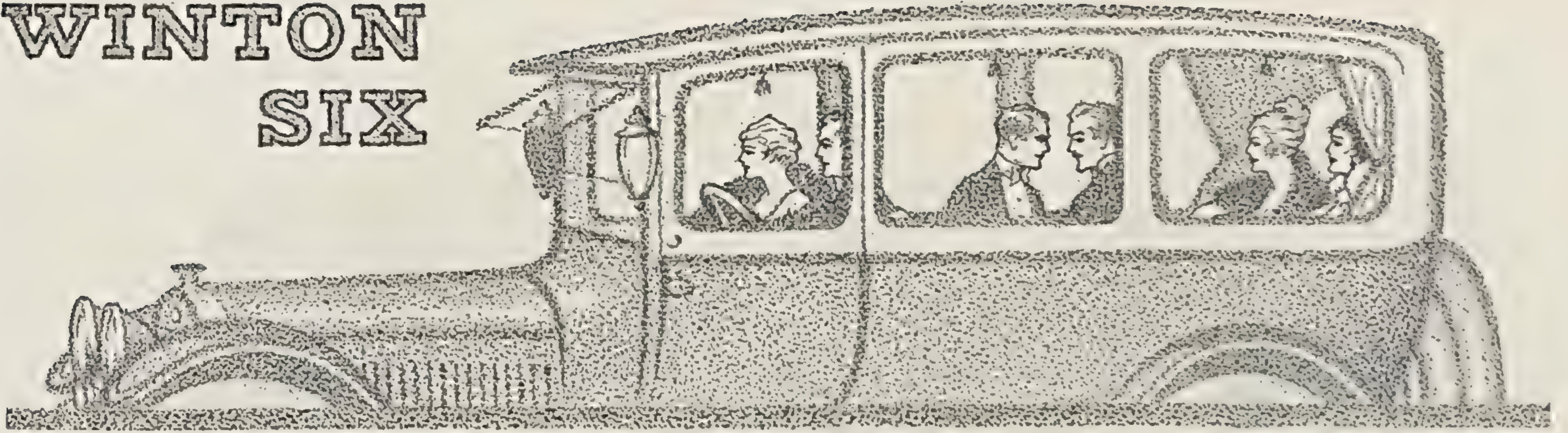


Condé Nast, Publisher  
Edna Woolman Chase, Editor

443 FOURTH AVENUE, NEW YORK CITY



# WINTON SIX



## Who Nods *First*?

When you pass your friends out driving, who gives the *first* sign of recognition—you or they? Whose smile, nod, or lifted hand flashes friendly greetings first—yours or theirs?

**D**O you find yourself saluting friends who turn their heads—after you have gone by—in a vain effort to identify you? And can't you imagine them asking, "Who was that?" without ever knowing?

Ever stop to think that salutations are always paid to the owner of an individualized car—by the owners of look-alike cars? It's true.

The distinctive car identifies its owner wherever it goes. It belongs to a particular person, not to O. Anybody. You see it coming, and you know whose car it is. Of course, you salute your friend, but unless yours is also an individualized car, the recognition is *not* mutual: he is gone without knowing who you are.

Why sink your identity in a commonplace, monotonous-looking car, when you can have the flower of motor car quality and a distinct exclusiveness that precisely meets your personal taste by placing your order for a Winton Six? Our artists are at your service. Simply telephone or drop us a line.

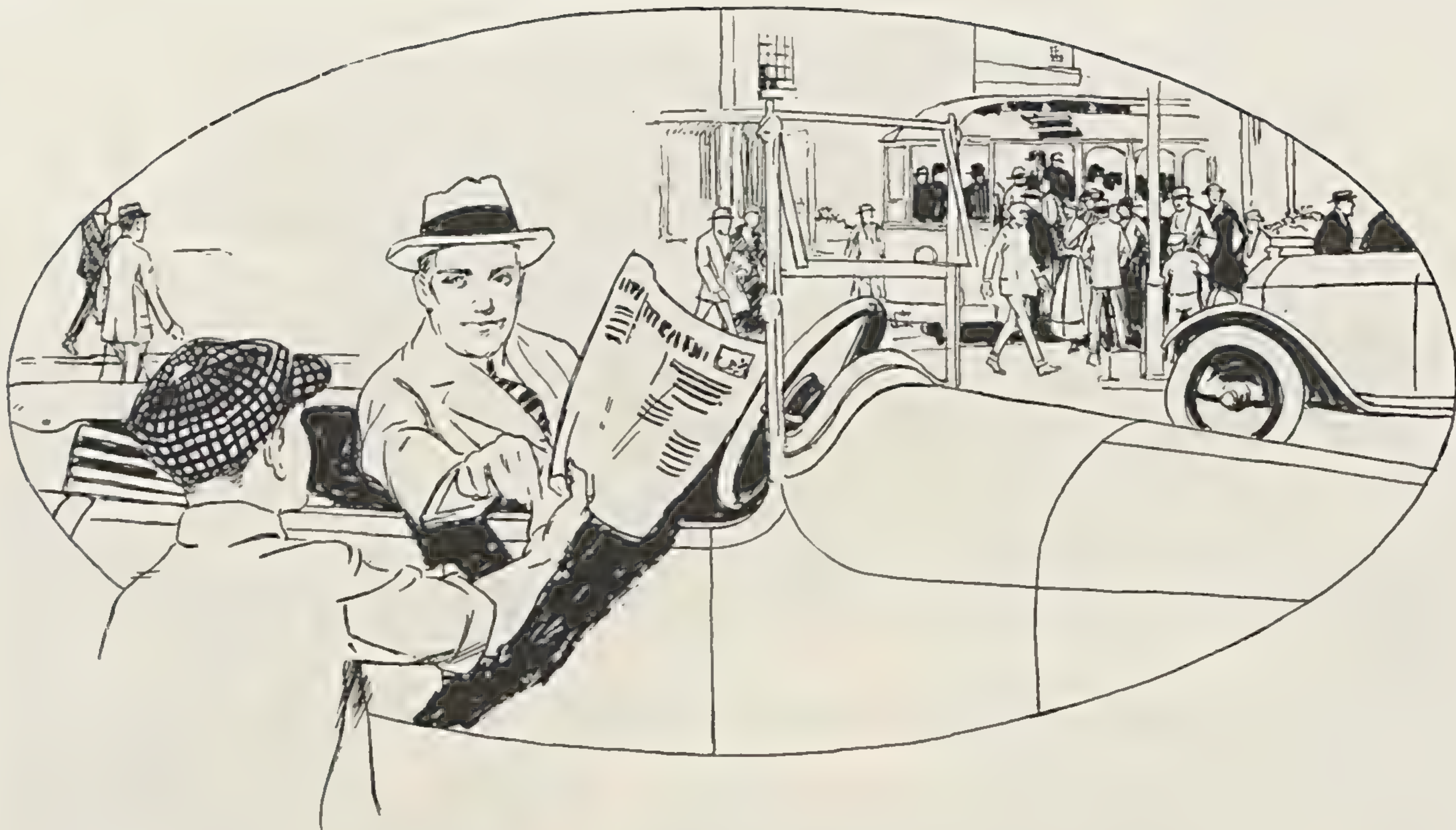
*Closed Car*  
*Prices range*  
*as low as*  
*\$2800.*

*Open Cars \$2485*  
*to \$3500.*

**The Winton Company**

21 Berea Road, Cleveland





# Business

demands more than appearance. It insists uninterruptedly upon powerful service, while requiring a consistent appearance as a basis of business dignity.

The beauty of Scripps-Booth cars is merely an outer expression of inner harmony.

## Scripps-Booth

From the very heart of things—from the heart of machinery, rods, cams and valves operating in perfect unity of purpose—rises its wonderful reputation for smoothing out rough roads.

From speeding on suburban boulevards to winding the tortuous sand and rocky roads of a trans-continental trip, Scripps-Booth has responded to all that has been asked of it and more. It has fought its way over mountain passes, and has barked defiance at desert and cactus trail—not one car but hundreds—and has stood the test. No car enjoys so many miles per day in the hands of the average owner as does the Scripps-Booth.

For city work it is known as ideal; few, except owners, realize its country road value. Note its comfort-action the next time one passes your car on rough going.

Scripps-Booth is a new spirit in motoring.

### Prominent Scripps-Booth Owners

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You will enjoy the new Scripps Booth Catalogue as the finest piece of sales literature ever produced. It may be had by personal application of the Scripps Booth Sales-room.

*Scripps-Booth Company*  
*Detroit, Mich.*

Four-Cylinder Roadster..... \$825  
Four-Cylinder Coupe.....\$1450  
Eight-Cylinder Four-Passenger.\$1175  
With Winter Top, \$1350



VOGUE IN THE RÔLE OF SANTA CLAUS

“DO your Christmas shopping early”. Where have you heard those words before? It does sound familiar, doesn't it? We all know it by heart by this time. It's just another of those annoyingly virtuous precepts, like “Early to bed and early to rise,” on which we have all been brought up and to which we never pay the slightest attention. For it is decidedly unpleasant even to think of doing your Christmas shopping at all, much less of doing it early. You dread the weary miles you must walk through the shops, in fruitless search of giveable gifts. You haven't the faintest idea of what to give,—and even if you had, you wouldn't know where on earth to get it. It is all these things that make it more nerve-racking to give than to receive.

Just One Gift After Another

And all these things are the reason for the next issue of Vogue. It is the Christmas gifts number, and its chief purpose in life is to transform your Christmas shopping from a hideous nightmare to an indoor sport. You see, it contains practically every living example of Christmas gifts. There are pages and pages devoted to gifts—we are really afraid to say how many for fear you will think we're exaggerating. And on every one of these pages you will see at least two of just those things you have been looking for. On every page you will find the exact gifts for your harmless necessary husband and your hyper-critical sister-at-law. Then all you have to do is to write and tell Vogue about them, enclose one of your favorite pale pink cheques,—and the words “Merry Christmas” will really mean something in your life. Of course, Vogue in its time plays many parts, but really, speaking confidentially, this rôle of Santa Claus is just about the best thing it does. But Christmas gifts are not the only things that exist in the next Vogue. It starts right off with something entirely different,—Helen Dryden's ideas on how to decorate your house and

The Christmas Gifts Issue of Vogue Presents Every Known Variety of Christmas Gift, From a Piece of Furniture to a Wrist Watch



The cover of the next, the December 1st number of Vogue, is by Helen Dryden

your table for Christmas, without using either hackneyed holly or monotonous mistletoe. And then there is an article about the new stationery that all our smartest letters are being written on this season. Did you ever stop to think that they probably call it stationery because it changes so often? Then there are photographs of English children. They are charming people—Vogue knows that you will be delighted to meet them.

What are you wearing in your hair, this evening? In Paris, you know, a woman's evening isn't complete unless she wears an ornament in her hair, and that has led to an article in the next Vogue. Parisiennes believe in sparkling this season, even unto the hairs of their heads. They have made their jewels into the most amazing head-dresses,—and as soon as you see the sketches you are a strong-minded woman indeed if you can keep from having all the family jewels made into hair ornaments just like them. And, speaking of jewels, the next Vogue is going to show you just a few dazzling glimpses of the latest scintillations of the New York jewelers. And there are the fashions, of course. There are all the latest bulletins of the straight slim things that Paris is pulling on over its head, or buttoning down its back, or slanting over its eye. Or, if you believe in seeing America first, you may turn to the photographs of Mary Nash in gowns that bankrupt description,—photographs that look just the way you have always wished you could. And, besides all this, there is news of the latest happenings in lingerie. Of course, they are almost nothing to speak of, and we fully realize that they never, never wore things like that when Mother was a girl.

Our Handicapped Ancestors

But this was only a minor disadvantage in the lives of our ancestors. Their really excruciating handicap was the tedious matter of Christmas shopping. Nowadays, when women speak of the modern conveniences, which make domestic felicity endurable they don't just think of plumbing and electric lights; they consider the annual Christmas gifts issue of Vogue. If they don't, then we can't remind them too often that they ought to, for it is the only way known to science of being at the same time a successful and a comfortable Christmas shopper.

VOL. 48: NO. 10 CONTENTS for NOVEMBER 15, 1916 WHOLE NO. 1059

Cover Design by Robert Kalloch

Vanities

Hand in Glove with History	35-36
Wisdom in the Temple of Vanity	37
An Indoor Garden Party	46-47
George Barbier, His Fancy Dress Costumes	48
As Luck Will Have It	55
Mind the Paint!	60
A Monkey Shine	61
Shrines of Vanity	62-63
To Make a Woman Thankful She's a Woman	73
On Her Dressing-table	74-75
Means That Serve the Extremes	76
Getting Next to Godliness	94

Costumes

Paris Lifts Ever So Little the Ban on Gaiety	41-45
The Gowns and Wraps of the Opera Season	49

Callot Suits and Gowns	50
Mrs. Vernon Castle Poses in a Callot Wedding Gown	51
Presenting Kitty Gordon in Four Negligée Acts	52-53
For Sports, Sports Clothes	65
The Long and Short of Coats	66
Furs in Hats, Coats, and Gowns	67
The First Essential of Sports—Sports Clothes	77

Miscellaneous Fashions

Entrances and Exits of Smart Blouses	68
Seen in the Shops	78-79
Smart Fashions for Limited Incomes	80
Vogue Pattern Service	81-84, 110-112
The Work of Flying Fingers	86

Society

Mrs. Cyril Hatch	Frontispiece
The Bryn Mawr Horse Show	56
As Seen by Him	57

Mrs. Spencer Eddy and Master Spencer Eddy, Jr.	58
Society	83

Seen on the Stage	70-72
-------------------	-------

Arts and Decoration

The Paris Home of Mlle. Eve Lavallière	38-40
The Ghost of Old Versailles	54
Domesticating Summer	64
Makers of Music	69
Art	116-118

Regular Departments

Editorial—The Case Against Charm	59
What They Read	98-104
For the Hostess	106
Answers to Correspondents	113-114
Noblesse Oblige	130
Verse: The Lady in Back	128

VOGUE is published on the first and the fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; Barrett Andrews, Vice-President; George von Utassy, Treasurer; Edna Woolman Chase, Editor. Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by arrangement with its New York office. Subscriptions for the United States, Mexico, Cuba, Porto Rico, Hawaii, and the Philippines, \$4 a year in advance. Subscription price for Canada, \$5.25 per year; for all other countries, \$7.50 per year. Remit by check, draft, or postal or express money order. Other remittances at sender's risk. Single copies, 25 cents. Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address, and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription. Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.





DEMMEYER

4

M R S .      C Y R I L      H A T C H

*Mrs. Hatch was Miss Barbara Rutherford, daughter of Mrs. William K. Vanderbilt. Her wedding took place very quietly last June at the New York home of her mother, just before Mrs. Vanderbilt sailed for Paris to resume her work for the American Ambulance. After spending the summer between Long Island and Newport, Mr. and Mrs. Hatch have taken an apartment in New York for the winter, and there Mrs. Hatch's own charming personality for her husband has been carried out by an interior decorator.*





*This is her first pair of sixteen button gloves; she wouldn't for anything hurry the satisfaction of fastening them, and there shall be no ball, fête, or play which they will not attend with her*

## HAND IN GLOVE WITH HISTORY

**M**Y memoirs? But think, good friends, you might as well ask me to tell the history of the world. Though I am but a simple glove, remember that I have known Nineveh, Babylon, and the Indies, that I was familiar among the ancient Medes and Persians, among the Hebrews, and the people of Lydia; that in the domains of the Roman Empire, village girls wore finger gloves to harvest the olives, and that an illustrious gourmet, Pithyllis by name, even wore a glove on his tongue.

### INCARNATIONS OF THE GLOVE

Shall I enlarge upon my varied incarnations in the middle ages, when I was in turn falconer's glove, workman's glove, a lady's glove, a glove for soldiers, a glove of the high nobility, and a glove of the Church? An old proverb says of me that it takes three countries to make a good glove: Spain to dress the leather, France to cut it and England to sew it. For the bourgeois, I was made of tanned sheepskin, deerskin, or fur; for hunters, in buff leather, covering the right hand and half the arm to afford the hunter protection against the claws of hawk or falcon. For the bishops, I was made of silk run with threads of gold; while for the nobles, I was first of scales of steel, then of flexible iron rings flattened so as to lend themselves readily to the movements of the hand. But what was all that compared to what I afterward became, in the days when the Venetians with great ceremony came to see their Doge mount the "Bucen-taure" and wed the Adriatic? I was then a silk glove with marvelous embroideries on which gold and pearls stood out in bold relief; or I was a glove of lace of incalculable richness; best of all, I was a painted glove, adorned with watercolors like those on fans. Upon me were painted landscapes, pastorals, scenes of engaging gallantry, and priceless miniatures.

When the Italian wars took Frenchmen into Italy, the kings of France and their nobles adopted "le senteur," a

Through the Close Intimacy Which Has Always Existed Between Them, The Glove Has Learned Many Tales from the Hand

By ROGER BOUTET de MONVEL

Sketches by A. E. MARTY

glove of extreme fineness, knowingly perfumed. The extreme of this mode may be seen in this note from a lord to the lady of his heart:

"I am so deeply grieved," he writes, "not to have at hand the gloves of chicken skin perfumed with frangipani which your ladyship desires, that I have determined that, while awaiting the arrival of those gloves for which you have asked, I will have some made for you of the most delicate part of my own skin (that is if there could be a delicately fine spot on a commonplace

person like myself). Thus a man's love and devotion to his lady, may lead him to rend himself to bits for her and offer his own skin to make her gloves. Yet could I make a virtue of this to your ladyship, when I am accustomed to tear my very soul for those I love? And if my soul were visible like my body, it would be clear that the soul is the more deeply lacerated,—the saddest thing in the world; the gloves are of chicken skin, Madame, yet they are of my own skin, for I am no more than that; and I beg your ladyship to hold me as such, for my faith, as for my passion in your service."

Nothing could be more gallant. One would like to know, however, what chicken skin may be. Research discovers that this so-called chicken skin is nothing more nor less than the outer skin of the goat. This skin, however, was prepared with such art by the glove-makers of Rome that a pair of gloves made from it could be put inside a nutshell.

### THE GLOVES OF LAURENCE STERNE

I arrive, in my memoirs, at Paris, and I am amused to see Laurence Sterne at the modiste's; one should read again his "Sentimental Journey," where he himself recounts the anecdote. He enters in all innocence to ask his way, and the amiable seller of gloves coquets with the stranger and is vastly obliging; until the sentimental traveler, to acknowledge such good will, asks for gloves and tries many pairs without finding any which fit his hand. None the less, he buys no fewer than three pairs and departs with a heart duly stirred. It is a pretty scene, such as might tempt the brush of Chardin or Lancret.

I recall also another story in which figures the famous Maréchal de Richelieu. There can be no doubt that that man understood life and was no less a connoisseur in gloves than in women. One day when he was bathing in the Seine and enjoying water sports, he suddenly heard piercing cries of distress. He leaped from the water and dashed up the bank without pausing to don even a shirt, and he found a young



*It was incidents like this, no doubt, which made Laurence Sterne call his trip "A Sentimental Journey". He stopped at the modiste's to ask his way; and he ended by purchasing three pairs of gloves, regardless of the fact that they didn't fit. How the glove industry would soar, if gloves were sold now as they were then!*



and charming woman whose carriage had overturned in a rut. He hastened to the aid of beauty in distress, and making a gracious bow, all in his academic nudity,—“Madame,” he said, offering his hand to aid her to rise, “pardon me for not having my gloves on.”

True it is that from the beginning of things it has been admitted that a man without gloves was a man of little consequence, a poor devil, a rustic. The following is the advice which the famous Monsieur d'Orsay gives upon this important subject:

#### GLOVES FOR ALL OCCASIONS

“An English man of fashion,” he says, “should use six pairs of gloves a day: for the morning, in driving to the hunt, he should wear gloves of reindeer. At the hunt, while pursuing the fox, his gloves must be of chamois skin. To return to London in a tilbury after a race at Richmond, in the forenoon, he should wear gloves of castor; later in the day, for a walk in Hyde Park or to escort a woman on her round of calls or of shopping in London and ‘offer her his hand in alighting from her carriage,’ his gloves must be of colored goatskin, braided with soutache. When he goes to dinner, his gloves are of dogskin. Finally, in the evening, at ball or rout, he wears gloves of white fine lambskin, embroidered with silk.”

Study these wise precepts, my children, (at my age it is permitted me to give you advice,) and do not forget that the great Brummel, infallible master in such matters, considered it a matter of public service to found a club called “*Le Club du Gant Frangé*”.

It was at this period that I gloried in every color, from the brightest to the most tender,—ox-blood, flax gray, maize, and nut brown, the color of rosewood, of burned bread, of ashes, and of the roebuck. Then yellow became the leading color and ran the gamut of shades from a soft and very distinguished “*écru batiste*” to a very crude “*diligence yellow*”. Open any keepsake of the Restoration, and it is a rare chance indeed that you will fail to find in it some symbolic sketch representing the terrace of a château before a vast park, at twilight, with two lovers singing a serenade, the timid maiden fingering the harp and the young man, deeply moved, throwing all his passion into his barytone. On the hands of the singer you will see, I wager, pearl gray gloves, and on the little hands of the harpist will be those black silk mitts with latticed lace-work like those traditionally worn by the heroine of that charming comedy, “*La Demoiselle à Marier*”.

#### GLOVE SYMBOLISM

Then, too, I like to dwell on the more symbolic side of my existence. A glove is a glove, you may say, a mere covering or adornment for the hand, but I assure you that the time has been when a glove meant a man's life or a woman's love, and when it was an emblem of sacred ceremonies. All this was in the middle ages, of course, that charming age when human imagination went the way of symbolism instead of, as now, along the prosy path of advertising. In those days, for instance, I was flung in a man's face or at his feet as the token of knightly defiance; even now I thrill when I remember striking the stone flags of the open court. I was the challenge of the chevalier, my owner,



(Right) The length of the falconer's glove is not for looks, but for protection against the sharp claws of his temperamental bird



(Above) She draws from a mere nutshell the proof of his manly love and devotion, a pair of the very latest chicken skin gloves

dignity for which I used to stand? And when someone, be it ever so mildly, announces his intention of “throwing down the glove,” I seem to hear the faint echo of a mailed gauntlet as it rings against the pavement. “Show me your glove, and I will tell you who you are”. This proverb, I believe, originated long, long ago, with a king of France, who all his life was in love with a fair unknown of whom he knew nothing save that he had once seen her glove.

#### THE OMNIPRESENT GLOVE

I, the glove, am present at all the most distinguished gatherings, at festivals, at fêtes, wherever grace and beauty preside. There are even those who assert that I am worthy of a permanent place in some legendary fairy tale, such a place as the slipper holds in the poetic fable of “*Cinderella*”.

Like a reminiscing grandfather, I will end my tale with my favorite precept; “The style is the man (I mean in the art of writing); the glove is the woman;—style sometimes deceives; a woman, never.”



The timid maiden fingers the harp and the bold youth throws all his passion into his barytone voice. Neither of them could play their parts properly were they not gloved to the perfection of their Restoration day in black lace mitts and pearl gray gloves

When you have taken your leisure, delightfully, glancing through the gift pages in the December *Vogue*, and have reflected that these are lovely things, indeed, and you want to buy them, then—when you begin to plan—a gloomy little thought, a regular little blue devil will possess you. You will be able to think only of how you hate to shop, anyway. But it is *Vogue's* pleasure to shop for you. Sitting right there in your boudoir you can make out a list and a check, and *Vogue* will do the rest.



# WISDOM *in the* TEMPLE of VANITY

Nothing Can Alter the Rites of  
the Dressing-room, but Intellect  
May Affect Its Interior Decoration

DRESSING-ROOMS DESIGNED BY JILS GARRINE



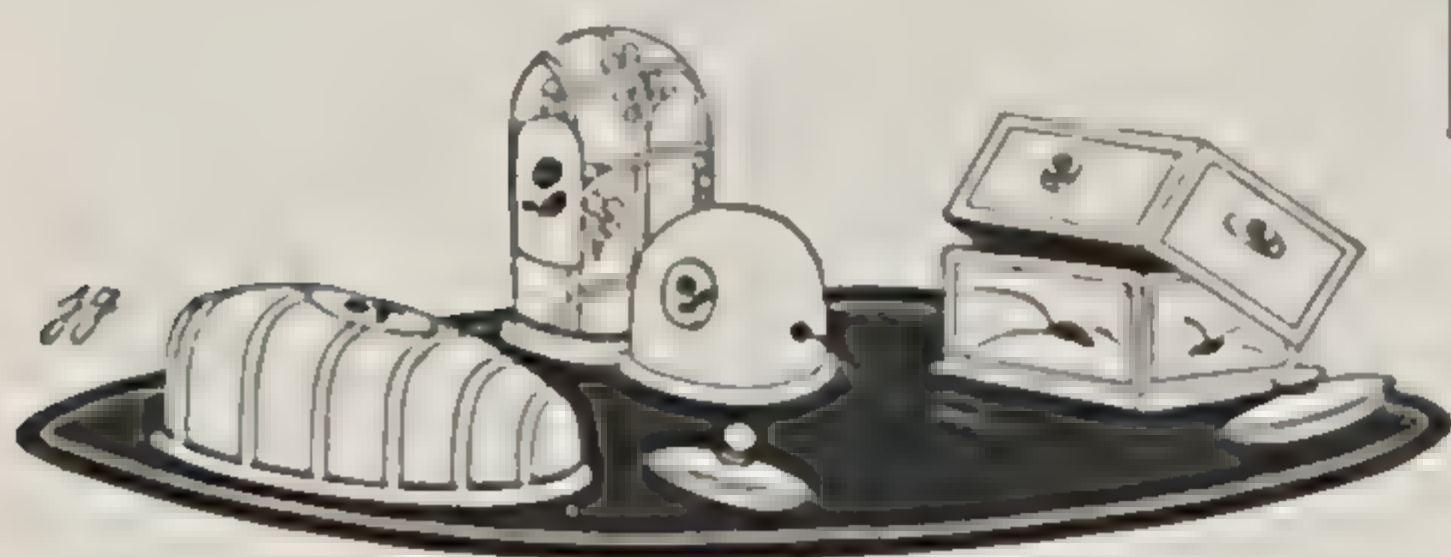
*This is not a corner from the grandeur that was Rome; it is how modern femininity decorates its dressing-room, substituting Andalusian pottery for Dresden shepherdesses, and mosaic for pink rugs*

EVER since the time when Moreau depicted the woman of the eighteenth century in a series of exquisite prints, showing her in a lace cap, prinking daintily before her mirror, several generations of women have maintained the tradition of the exquisite and delicate dressing-room, all in white muslin, adorned with knots of rose or blue. Ever since that time, also, the fittings have generally been in white crystal engraved or chased; costly laces have bordered the curtains; and the chaise-longue has been covered with light toned material and piled with a mountain of fragile and transparent cushions.

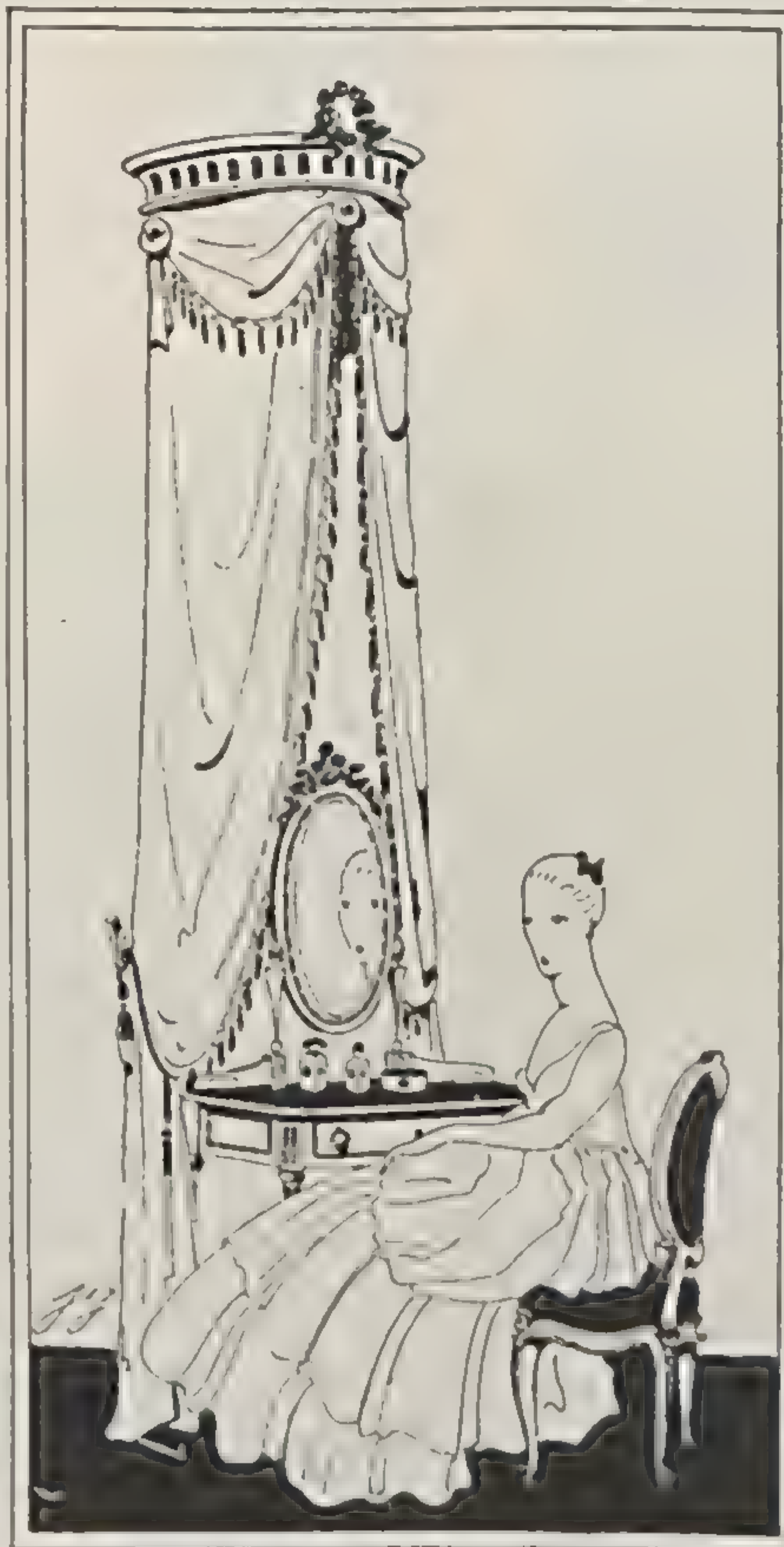
## BEFORE THE MILIEU INDIVIDUAL

It is thus, in a setting enlivened by every futile accessory, that women have prepared the image of their souls, the face of their times,—beauty. Every type, from the women of Nattier to those of Gandara and Boldini have passed through this same laboratory, whatever might be the quality of their minds, whether original and captivating, like the Countess Castiglione, or bewitching in health and dauntlessness, like the beautiful Mme. Le Tellier. It is, after the same fashion, among delicate-hued muslins and costly satins that Cora Pearl and Léonide Leblanc formed their unforgettable beauties and that Wande de Boucza worked to create and affirm that tragic and somber beauty which won for her, as she passed rapidly by in her coupé lined with white broadcloth, the title of "a black pearl in a white case."

*She wishes to display the varying artistic facets of her mind even in the boxes on her dressing-table, for these humble adjuncts to her make-up must gleam in gold, in enamel, in mosaic, and in cloisonné, each a little gem to evoke the envy of a connoisseur of more frivolous jewels*



*For the uncompromisingly intellectual woman the artist designs a dressing-room where she is surrounded by all the wisdom of the printed word. In this way, perchance, she may find academic authority for that hint of powder or this dab of paint*



*Think not that she frowns at Céleste's delay in bringing—say the magenta color lip stick; nay, vexation colors her countenance because that dilatory maid can not find her morning-paragraph of Henri Bergson or Cardinal Newman*



*No longer shall the friezes of antiquity shiver in chilly museums, for the woman of to-day likes to glance up from her dressing-table and see the gods of Greece skirmish along the top of her Russian dressing-room*

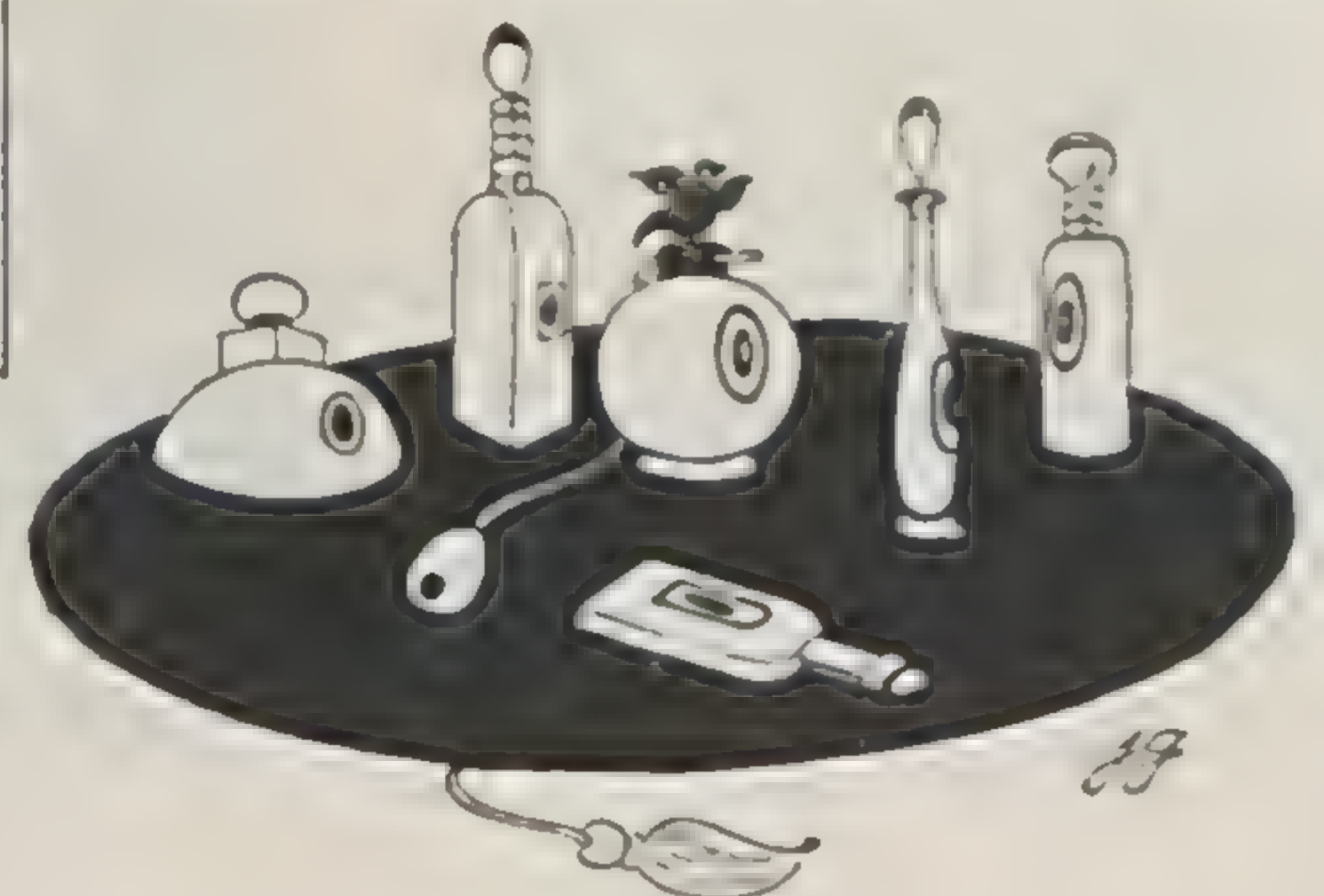
It would seem that all these different types ought to take account of themselves and realize more clearly their individualities, that they may attain a yet higher perfection of type, through creating for themselves the milieu suited to the individual state of mind. For more than a century, the temple of charm and of grace has been this same dainty boudoir, sug-

gesting only delicacy, lightness, and coquetry. Doubtless it may seem that this is the very thing to symbolize feminine attraction. True enough, until now. But from this time on, it is quite another thing which will be the dream and the realization of the intellectual woman, the beauty of beauties, who is no longer content to be merely beautiful, but who moulds with love the indispensable harmony between mind and body. We have reached an interesting point in the development of the feminine mind, and it merits our attention. It has already obtained the attention of one of the youngest and foremost French artists in interior decoration, Jils Garrine. In the designs illustrated here, M. Garrine has embodied his ideas of the modern woman's dressing-room.

## THE SPREAD OF CULTURE

The women of to-day are neither more nor less intelligent than those of preceeding epochs, but the broad culture which some years ago only a few women possessed, is now much more general; our beauties are "précieuses,"  
(Continued on page 120)

*Nowadays she is not content with all the perfumes of Araby unless their fragrance emanates from bottles of Arabian or Venetian make, and these must be differentiated still further from the obvious by labels of quaint and exotic device—tiny certificates of her intellectuality*







*Eve Lavallière besides being the most Parisian of Parisiennes is also christened with the most feminine of names. Hence, when the artist designed her dining-room, he really could do no less than to decorate the wall with a panel which represents the mother of all femininity making herself famous by yielding to temptation. Nor does he let the panel suffice, for the fruit motif is repeated everywhere in this room of rose and gray*

## THE PARIS HOME OF Mlle. EVE LAVALLIÈRE

Art for the Sake of an Artist

Was the Motive of These Designs

By **PIERRE PRÉSULE**

**A**MONG the names which evoke instantly the thought of that subtle combination of mockery, emotion, delicacy, elegance, and wit, which makes up the Parisian spirit, there is none more superlatively French than that of Mlle. Lavallière. There is no other actress who has so well understood that type of woman, smart, mocking, powdered yet disheveled, which the Variétés has for many years exploited, and almost monopolized.

This actress who, in twenty different rôles, has presented to a delighted public all the varying moods—charming, ironical, and coaxing—which the Parisienne so well knows how to assume, would naturally seek to create in her own home an atmosphere of comfortable ease, of amusing detail, and of sound taste. Attracted by the grace of the eighteenth-century decoration, Mlle. Lavallière has revived and modernized the impertinence, the careless gaiety, and the daintiness of that famous period, and interpreted it in innumerable of those precious bibelots which have transmitted to our own time so much of the elusive personality of that most French period of France.



*This is Mlle. Lavallière who lives in the house which Jils Garrine decorated. She supports most gracefully the responsibility of living up to surroundings which interpret her personality; from a portrait by Jean Gabriel Domergue*

The Interior Decorator of To-day

Must Be a Psychologist as Well

Interiors by **JILS GARRINE**

Yet this was not an effect easy to accomplish. How, for instance, was one to place the heroine of "Le Roi," of "Miquette," of the "Bois Sacré" in other than the most modern, youngest, and the freshest sort of setting? The reconciling of these two elements was the double problem which had to be solved by the French decorator, Jils Garrine, an expert in that style of decoration in which the psychologist must guide the hand of designer and artist. The pictures which accompany this article show better than any commentary could how he has created for Mlle. Eve Lavallière a setting which could have been made only for her. Here the individuality of the Parisienne and that French tradition which is, both by her name and her charm, the rightful heritage of this actress, are cleverly combined.

At the top of this same page, the dining-room is illustrated. The walls of this room and its ceiling, which joins the wall by a curving cornice, are all in that gray which is the moment's variation of gun-metal and which owes its name to the heroic "seventy-five" gun. On one wall of this room, a great decorative panel



by the popular fresco painter, Janko Varda portrays in deep blues and fresh greens the temptation of Eve in the Garden of Eden, an amusing play upon the name of Mlle. Eve Lavallière. The comfortable chairs, covered with heavy silk in rose color, are gay and unusual with their three feet instead of four, yet they are entirely substantial, and, with the round table they form a setting most conducive to conversation. The long low side-table is supported by horns of plenty, carved in wood and gilded, which carry on the motif of the Earthly Paradise.

#### NEW LIGHT ON BOUDOIRS

At the top of this page is illustrated the boudoir, with its ebony furniture upholstered in linden colored silk velvet. The ceiling is entirely concealed by a great canopy of mauve silk. Behind this are the lights, which, shining through the silk, bathe the room with a delightful fairylike light. Beside the very modern chairs and above chiffoniers which go to the extreme in the modern simplicity of line, are hung paintings which show, by their very appropriateness, how completely Jils Garrine has succeeded in combining a sincere respect for the past with the most audacious experiments of the modernist. Among the paintings which hang in this room are a "Virgin and Child," a delightfully suave and delicate work of the Venetian school, a finely painted Perugino, and an exquisite portrait from the school of Lawrence.

Just below the boudoir is shown the entrance hall, a very simple affair, hung with a daring fabric patterned with trailing roses on a smoke gray ground. Against these gay hangings a handsome antique commode covered with modern bibelots makes a dignified spot of dark color.

The salon, illustrated at the bottom of the page, is also in gray, but is enlivened by warmer colors. Furnishings of the famous French periods, comfortable and perfect in line, are pleasantly set against panels of violet silk, while long draperies of prune colored taffeta balance the dark masses of the bookcases, which are made a part of the wall in most architecturally correct fashion. The decorator, careful



(Above) Through the mauve silk of the curtain stretched across the ceiling falls a light such as never was on sea or land except in the boudoir of Mlle. Lavallière



(Above) The curtained door through which one enters into this little kingdom of interior decoration opens upon an entrance hall which serves to heighten one's anticipation of the rest of the house

(Left) Of the twentieth-century indeed is this salon in warm colors against a fundamental gray; for in it Mlle. Lavallière entertains not only her guests but also her first editions of contemporary works



in the most minute details of his work, has considered carefully the arrangement of this library and has worked out special designs for the housing of Mlle. Lavallière's fine collection of contemporary works, which are mainly first editions and autographed.

#### BATH EN SUITE

The sleeping-room, reproduced at the top of this page, is filled with a soft blue-mauve light. Contrast is given by the great bed, which is a master work of the ebenist in its perfect lines and in the upholstery of delicate blue against the dull ebony of the frame. The unusual feature of this room, however, is the fact that it is not an entirely separate room, but forms a harmonious suite with the bath. This bath is a veritable little water temple, with its bathtub in the form of a sunken pool. The furniture is all in sycamore, nearly white in color. The coverings are of a soft washable fabric, attached by hooks only and easily removed for washing. This room is separated from the boudoir only by two great granite columns, between which is hung a very full curtain of a delicate mauve silk.

Garrine's characteristic attention to the least detail is made clear in the wardrobe at the bottom of this page. Here ingenuity and consideration of comfort have produced a most unusually convenient arrangement. Each closet is lighted automatically by electricity on the opening of the door. A clever combination of mirrors in these doors multiplies reflections, a matter to merit the appreciation of its charming owner.

#### FRENCH REVIVAL

It is worthy of note, this realization of a dream which all artists may attain,—the dream of finding in every detail of their homes the same refinement and originality which lends distinction to their own art. Garrine, himself, has been fortunate in surrounding himself with assistants who, like himself, are working for the revival of the purely French tradition, modified and adapted, without any break of tradition, to the conditions of the present time.

We have also the pleasure of reproducing (at the bottom of page 38), the portrait of Mlle. Lavallière, in pastel, by the painter, Jean Gabriel Domergue. Among the well-known works of this artist are admirable portraits of the Infant Don Luis Ferdinand of Spain, of the Princess Lucien Murat, of the Duchess de Grammont, and of the Duke de Rohan, Captain in the French army, whose portrait the artist completed but a few days before his heroic death placed his name on the list with those of his illustrious ancestors who contributed so nobly to the glory of France.



In that pleasant comedy, "Christmas Shopping by Proxy," the scene is a boudoir where the actress sits by the fire. In this issue and the next you will find about forty pages on which are described every kind of present for every kind of person you know



*In delicate hues of blue and mauve has Jil Garrine designed this bedroom, which is very largely taken up by the ebony bed. But the most noticeable feature of the room is the way in which it avoids isolation by opening widely into the bathroom. One gets an interesting glimpse of the devices which make it worth while being a woman in Paris; beyond the bathroom one has a vista of the boudoir*



*Jils Garrine is both psychologist and artist, and that doubtless accounts for his using mirrors as the motif in the decoration of a wardrobe for a charming woman. We do not, as a matter of fact, need to be told that this is Mlle. Lavallière's wardrobe, for here upon the wall before us hangs the very dress which she wears in her pastel portrait which appears on the leading page of this article*





# PARIS LIFTS EVER SO LITTLE *the* BAN on GAIETY



JEANNE DUC

*Little pitchers have no monopoly on big ears this season, for here's a Jeanne Duc hat with two big alert black velvet ears and turquoise blue stones in glittering gold braid*



OUEITE

*The Parisian lady and the cannibal maid have at last discovered their under-the-skin sister-ship, for in either case, a change of costume this season consists mainly in a change of beads*



JEANNE DUC

*Not that the Parisienne loves her fur trimming less, but that she loves her new feathers more, does she wear this beige velvet hat trimmed with osprey feathers which spout fountain-like*

A GROUP of art students of the petticoat persuasion were discussing the varied charms of a certain village, which was apparently a perfect resort for painting folk and their ilk.

"And," concluded one of the sweet girl artists, "we don't have to dress for dinner there. We simply change our beads."

"You change your?"—I gasped, visions of costumes in brief passing through my mind in wild succession.

"Beads," she repeated calmly. "Lapis and amber in the morning, crystal and jade and coral at night; and every one grows so dizzy watching your beads that no one notices that you haven't changed your frock."

"Oh!" I breathed again. The village seemed suddenly a restful place. Some day I shall go to that sleepy town and wear the same frock all day long—and at night I shall change my beads!

The Parisienne also changes her beads, likewise the manner of wearing them. When she tires of wearing her pearl necklace around her neck, she has the lustrous beads strung on a wire and wears them in her hair. Or she gives them to a modiste who fashions them into a milky *bride* for the newest fur turban, or she makes them into shoulder straps, supporting a low-cut corsage—and, *Mon Dieu!* some of the new corsages are in need of that support.

## ANGUISH FOR A SILHOUETTE

We are consumed, at the moment, by the anguish of evolving a new figure—a new silhouette. Conforming to the demands of the 1830 corsage, we had just begun to tighten our corsets and develop hips to support the bouffant skirts, and now all this work must be undone. Simultaneously with the advent of the chemise frock we began dieting and exercising assiduously in order to remove any stray bit of padding which might have crept into our muscles. We must avoid fat-producing foods. A lean and hungry year is before us—perhaps two; for the chemise frock has a firm grip on the affections of the modern woman, be she maid or dowager. It is a question of being thin and comfortable in loose robes or of being stout and uncomfortable in too-tight stays, and there is only one choice.

There is really much to be said in praise of the chemise frock. It is practical, being perfectly adapted to the needs of modern life. It is comfortable, graceful, and economical—for the number of these simple frocks that are made in the seclusion of the sewing-room to be worn later with the air of having issued from *les Grandes Maisons* is one of the secrets of the age. Moreover it is smart.



Photograph by Taponier

WORTH

*Instead of stamping only his name upon his gowns, Worth stamps them also with a dignity which is as legible as any written label. This gown and wrap were worn by Mademoiselle Suzanne Delvè of the Théâtre du Gymnase*

Morning frocks of serge or *bure*, afternoon frocks of velvet or velours de laine, evening frocks of satin or any soft rich tissue—the chemise is adapted to every fabric and suitable for every hour of the day. Boudoir gowns, matinées, and tea-gowns—every gown is a chemise.

Worth trims an exquisitely simple chemise frock of white satin with simple bands of gold gauze ribbon. The lines of the frock are truly *moyen âge*, but it is now the fashion to call every frock a chemise, so "chemise" let it be. Of blue tulle is another dainty frock by Worth, in the delicate shade of blue known as "periwinkle." It is rayed with periwinkle blue velvet ribbons, small roses are scattered over the lower part of the skirt, and the falling ribbons are weighted with clusters of rose-buds. Worth is making any number of dainty frocks for young girls, frocks of naive fresh-tinted tulle and mousselines, simply trimmed.

The new Premet chemise falls straight from the shoulder in the back and is girdled very loosely. Twice round the figure goes the gallant belt, which is finally knotted low on the left side, below the hip. This chemise, long in the back, is cut off across the front just below the knee, forming a tunic which is edged with fur. Many of the new Premet models show this half-tunic, which is not unlike an apron in effect, and which is oh, so smart! Mme. Renée herself has been wearing recently a frock of black velvet with a wide slightly draped girdle buttoned on the hip, and a deep "sailor" collar bordered in the back with broadtail. Broadtail trims the lower edge of the skirt and finishes the long close sleeves. Exceedingly simple is this frock as well as exceedingly pretty.

## PREMET'S BREVITIES; CHANEL'S NEW RÔLE

Skirts at the Maison Premet remain short. In fact, the Premet skirt is quite the shortest in Paris. Short sleeves are also favored by this house, although many of the Premet sleeves are long. In colors, dark green is a favorite here, where one sees also much gray and much gray-beige and Corinthe. The newest Premet blouse is a simple affair of neutral-tinted satin with a short peplum which often crosses the back only.

Gabrielle Chanel, who is known the world over for her sports frocks, is this season making evening gowns; but the Chanel evening gown is not an affair of tulle and chiffon, *comme les autres*. Chanel makes a straight chemise of black charmeuse, opens it more or less at the neck, girdles it loosely and embroiders it from hem to waist-line. The sleeves are long and easily fitting. One of these black charmeuse frocks is embroidered almost waist deep with golden iris, and



another is embroidered in the natural colors of the flower, different shades of mauve, gray, and green. The first is shown at the lower left on page 45.

Very striking is a Chanel frock of black silk jersey, with the skirt straight and closely plaited under a chemise blouse which is open in a V in front and loosely belted. The skirt of this blouse, which extends to just below the hips, is embroidered with Japanese cherry blossoms, done in green and white silk, with the merest hint of rose and yellow at the centers of the flowers. The deep sailor collar is also elaborately embroidered in the back with cherry blossoms. It is shown at the lower right of page 45. Another Chanel frock is of light gray silk jersey, collared and belted with black charmeuse. The "slit" pockets are bordered with bands of black charmeuse, and the frock is trimmed with black satin buttons.

Mme. Chanel is making great use of rabbit again this season. Her manteaux of cotton velours, satin, and jersey are collared and banded with jersey until it is difficult to decide whether they are fur coats trimmed with velours or jersey, or coats of jersey and velours trimmed with fur.

#### ENTER, THE "CHANDAIL"

There is at this house an odd straight affair of mixed gray jersey, which is of the type of the slip-on sweater worn by sportsmen and is known as, not a chemise, but a *chandail*. This garment reaches almost to the knee and is banded for sixteen inches at the bottom with gray rabbit. Being a true *chandail*, it is drawn on over the head, opening in the front in a shallow V which is finished with a deep sailor collar of gray fur. Bands of gray rabbit finish the close sleeves and the *chandail* is tightened in a bit at the waist with a narrow belt of gray jersey. The skirt is a smart but very simple affair of the gray tissue, plaited closely from a plain round yoke.

Not content with making all these things, Mme. Chanel creates also most charming

Youth continues to be frocked as youth alone may be frocked, in naive fresh-tinted tulle and mousselines, simply trimmed. Here he veils rose silk with the most innocently blue tulle. The rose faille ribbon sash decided to be different from all other past sashes, and encircled the lady's shoulders instead of her waist



Even the exigencies of her war-relief work do not preclude a constitutional in the Bois. Mrs. William K. Vanderbilt, who spent the summer in France in relief work with the American Ambulance Corps, returned to America in October



A lean and hungry year is before us, for the chemise frock is here and it demands slimmness. This chemise frock of white liberty satin is banded in Grecian simplicity with gold gauze



Each morning of the early autumn saw the Duchess of Marlborough and Mrs. William K. Vanderbilt in the Bois, and one fair morning they stopped to exchange greetings with Paul Helleu



To the success of Mlle. Jane Renouardt in "Le Veilleur de Nuit" at the Bouffes-Parisiens, this frock of black satin and red velvet and broadtail bands contributed its due share





*The secret of her charm may just possibly be that she accentuates her fairness by a hat, scarf, and muff of periwinkle blue velvet, brilliantly stitched with silver and warmly edged with skunk*



*The material difference between this gray velvet suit and other suits is not the gray buttons nor the seal collar and cuffs, but the fact that the velvet is ironed to form a "corduroy" effect. The Russian turban is of seal*

blouses of all sorts. The Duchess of Marlborough ordered a number of these blouses in soft white crêpe de Chine. Muffs and hats of rabbit with the most fetching fur scarfs are daily "occurrences" at Chanel's, where new simple, one-piece chemise frocks of jersey appear daily—new every morning and fresh every evening. Just now the creations of the Maison Chanel are having a tremendous vogue.

#### PARIS WELCOMES BACK ITS OWN

Paris is enjoying a little belated sunshine, all the more welcome after days of rain. Under the impression that spring has come again, some of the chestnut trees that have long been leafless have budded and blossomed anew and the tender green and white of the leaves and blossoms make bright spots of color on the boulevards where all else wears a rusty dusty air.

Like a flock of homing pigeons Parisians have suddenly returned to town, where life in consequence has taken on a little more color. Hotels are crowded, and restaurants and tea-rooms are thronged at the favorite hours. Once more the avenue du Bois rings with the footsteps of the "constitutional," and the Sentier de la Vertu, of a fine morning, wel-



*This frock in aubergine satin, (were it not a French frock we should call it eggplant color satin) is vivified by a girde of coral red velvet embroidered in gold thread and bordered with skunk*



*What do the makers of the mode wear? Here is one answer, for Mme. Renée, who creates most of Premet's models, has been seen in this frock of black velvet trimmed with jet buttons and broadtail*

*With a blue tulle mask and a silver-stitched cap of periwinkle blue velvet she completes her white Georgette crêpe boudoir gown, frilled with silver gauze and white ribbon. The collar is of periwinkle blue crêpe*

comes its old-time visitors—or rather, its wartime visitors; for alas, many of the old company will never come again.

The Duchess of Marlborough who has been in Paris for some days, may be seen almost any morning on the avenue du Bois, walking with Mrs. William K. Vanderbilt. Slender as ever and frocked with wartime simplicity, the Duchess of Marlborough never fails to be hatted most becomingly. Lunching a day or two ago with Dr. and Mrs. Blake at the Ritz, she wore a small round turban of corbeau blue velvet with a small cocarde of corbeau blue silk posed like an aigrette in front. Mrs. Blake, also simply dressed, wore a broad hat posed low on her dark hair.

#### THE RETURN OF THE COLORS

Once more the Ritz is so crowded at the lunch hour that it is difficult to find a table, and one sees each day more and more familiar faces—in more and more unfamiliar garb; for just now the "war" frock, like a uniform, is worn by every one. To be correctly frocked nowadays, one should look like a neat lady's-maid. Such are "war" fashions, and it is thus that society has been attired in recent seasons. However there are those on whom the sorrows of war fall lightly, and these are





LUCIE HAMAR

*If one's head-dress and girdle and bag are as unexpected as these, it really doesn't make the least bit of difference what goes under and around them. The head-dress is of kolinsky, copper beads, and silver-embroidered brown tulle; the girdle is of copper beads and kolinsky tails; and the brown faille bag is banded with kolinsky and studded with copper beads*



JEANNE DUC

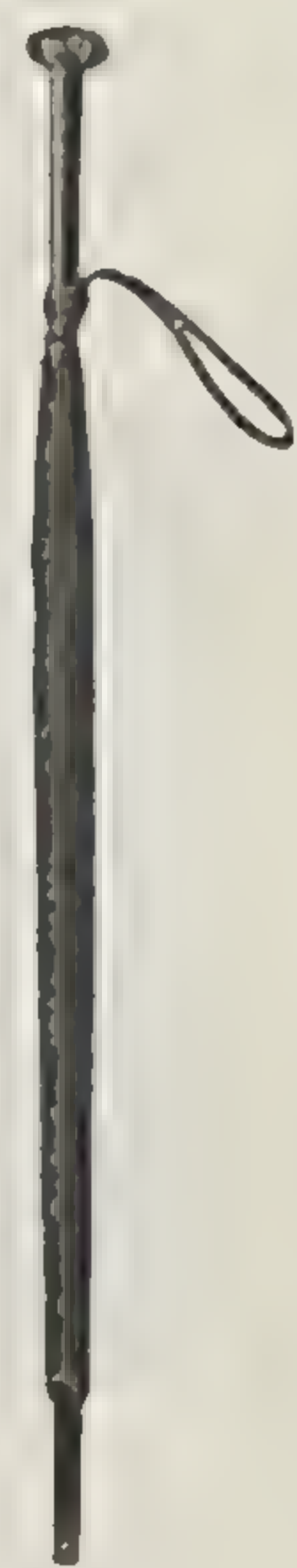
*One of the best sets one can get into is this one of hat, scarf, and bag. The hat and scarf are of gray and black fur, happening in stripes, and the circular bag is of the same sort of fur with a frame of wood lacquered blue and bright red for gaiety and novelty. Gray cords dotted usefully with wooden balls, also bright red and blue, are the ways one carries it*

*They simply can not let those poor little rabbits alone. A whole family of them perished for the sake of this black satin frock—but the result shows that they died for a noble cause*

THREE MODELS BY JENNY



*(Right) It has an extremely narrow escape from being a chemise frock, this affair of marine blue Georgette crêpe. It is embroidered with blue beads and gold thread, and there are further incidents of blue-embroidered, narrow, blue ribbon and even narrower blue fringe*



*(Above) Wilson spends a happy and profitable life in evolving umbrellas. The leather-covered handle of this one ends in a tortoise-shell ball*



*(Left) This designer knows that the best possible thing to do with black satin and white Georgette crêpe is to put them together and then let them alone. The proof is this frock of black satin with a sleeved under-bodice and an offish girdle of white Georgette crêpe*





Wilson gave this umbrella a cloisonné handle and was content

the people who lend color to the scene.

Sober enough in all conscience, in regard to frocks, has Paris been since the war. But this season colors have reappeared. Perhaps the stock of dull-toned stuffs is at last exhausted. Perhaps the dyes are no longer available or perhaps it is merely the desire for a change—for a little exterior gaiety. At all events, color is once more abroad in Paris. Manteaux of red or brown velvet, tailored costumes of green or blue velours de laine, long coats of the same tissue in warm amber and light browns, frocks of mauve and violet, bits of bright-colored cloth as trimming on darker frocks, hats of red or periwinkle blue velvet threaded with silver and softened by fur bands, all give evidence of the return of color. And it is a welcome change.

At the same time it is noticeable that mourning veils, of which there are all too many in Paris now, have grown shorter. One scarcely realizes, in fact, that they are mourning veils, so picturesque are they and so chic. Suzanne Talbot has had a great deal to do with this change which has been most cleverly effected. So very smart are the new veils and so inimitable the bonnets and so coquettish the *brides* beneath the chin which hold them that the mourning costume has become one of the smartest of Paris modes.

#### THE APOTHEOSIS OF THE SHOE

Shoes have suddenly become objects of art. One is almost tempted to exclaim with the Singer of Songs, "How beautiful are thy feet with



BERTHE-HERMANCE

Just see how simple the Parisienne can be when she tries. She does it in a frock of black satin, embroidered just a bit with blue and yellow beads, with a collar (probably the smallest one ever seen) of white linon

sandals, oh prince's daughter!" In these days we may all be shod like princesses—who, drolly enough, are by some strange perversity often the worst shod of all. However, the new sandals, the low shoes, and the boots admit of no criticism. Even the stubby mule is now made of white satin—so says Premet—and embroidered with jewels. From the tip of the toe to the edge of the high jewel-rimmed heel the Premet mule is the perfection of workmanship. More; it is attached to the ankle with a white satin ribbon which is carefully knotted on the instep, with a pendant ball of brilliants falling from the knot.

#### SHOE EMBROIDERIES

Some of the shoemakers of Paris are openly encouraging the taste for exquisite footwear, and are fashioning the most subtly alluring trifles of silk, pointed-toed and high of heel, embroidered with gold and silver thread, beads, or jewels. To this shoe has been added a bracelet which crosses the instep and is attached to the shoe in the back, and this bracelet is an excuse for more decoration, being embroidered even more beautifully than the shoe itself. An evening shoe of white moire, for instance, is embroidered on the toe and about the heel with dainty flowers done in colored beads, with the effect of tapestry. A narrow bracelet of silk is fastened about the ankle, and this bracelet, except just at the back where it is attached to the shoe with a "neck" of silk, is solidly embroidered with beads in colors. The tiny silken shoes of Marie Antoinette  
(Continued on page 128)

The handle of this Wilson umbrella is made of carved wood



CHANEL

This is the sort of thing that Chanel is doing for her country these days. It is an evening frock—at least, so its designer says—of black charmeuse, waist-deep in gold-embroidered irises. Its interlaced girdle is gold-embroidered



MARGAINE LACROIX

"Célimène" is the name of this pleasant thing, and it is of rose colored satin embroidered every once in a while with silver roses. The sleeves are of silver lace, and occasional outlines of violet velvet occur on the skirt



CHANEL

This designer's favorite pastime, lately, is making black silk jersey frocks trimmed with Japanese embroidery. Embroidered white cherry blossoms bloom on the peplum and flourish on the back of the sailor collar



ANYTHING THAT HAS THE REMOTEST CON-  
 NECTION WITH A GARDEN MAY INSPIRE A  
 COSTUME FOR AN INDOOR GARDEN-PARTY

COSTUMES DESIGNED BY HELEN DRYDEN



(Left) Behold the butterfly with all her traditional indifference as to what happens on the morrow. Her bloomers are of cloth of gold flecked with black velvet, her bodice is of black chiffon with yellow chiffon draperies, and her wings are of wired yellow gauze, spotted with blue-green velvet. Wire antennae spring from her gold turban

(Right) The most difficult thing in this hard world is to plan a fancy dress costume for a man. If he isn't painfully self-conscious, he maybe induced to go as a statue of a satyr, come to life. He must be all white (it depends on his ideas whether he wears white tights or white paint) and wear a gold wig from which hangs a cluster of grapes



(Below) At the left is an orchid—one of the rarest varieties, flourishing only in electric light. Her costume and her head-dress are of wired gauze of pale and deep orchid shades. The mysterious lady in the middle is Night. On her skirt of midnight blue satin shines a crescent moon of cloth of silver, and she is covered with a veil of midnight blue chiffon on which there is a milky way of stars outlined with silver thread. Her slippers are of midnight blue velvet. The lady at the right is a fountain—but surely you have guessed it. She is a succession of tiers of wired white satin, and her costume ends in bloomers of silver lace,—that's the foam, you understand. Streams of pearls drip from every available place, and she wears a mask of black velvet fitting over her head like a cap, with strings of pearls first wired up and then dripping down. Perhaps you feel that, though you really must have a fancy dress costume, you can not quite reconcile yourself to any of those on these pages. If that is the case,—well, you know Miss Dryden has a remarkably fertile imagination and designing fancy dress costumes is one of the best things she does. So if you write to Miss Dryden she will be very glad to help you out of your difficulties and into your costume



—Helen Dryden—



SINCE GARDEN-PARTIES OUT OF DOORS ARE  
BANNED TILL NEXT SUMMER, VOGUE SUG-  
GESTS MOVING THE GARDEN-PARTY INDOORS



(Left) Everything would go swim-  
mingly if one went as a fish-pond.  
The skirt is of blue-green chiffon  
dyed by the batik process,—that  
means wax covers those parts one  
doesn't wish dyed. Green leaves,  
white pond-lilies, and wavy streaks  
are stenciled on the skirt, and cloth  
of gold fish are applied to it. The  
gold-spangled bodice ends in fins of  
gold cloth

(Right) There are few things in a  
garden that can be translated into a  
fancy dress costume for the tired-  
business-man, so it was a happy mo-  
ment when Miss Dryden happened  
to remember that no garden is com-  
plete without a toad. The toad's  
costume is all of grass green silk,  
fitting as the paper fits the wall.  
and it is made true to nature by its  
velvet spots



(Below) The lady at the left is a sun-dial, perhaps the only living one in captivity. She wears a gown  
of accordion plaited oyster white velvet (it represents the column, you see, and lighter material wouldn't hang  
so uncompromisingly straight) with a "moulding" of pearl beads on the bodice. The head-dress is of white  
velvet, with gold-embroidered figures and a gnomon of gold wire, and the garland is of soft-hued satin  
flowers. The peacock, in the middle, wears bloomers of dull gold chiffon over which sweeps a train of pea-  
cock blue satin, lined with dark green satin. The "eyes" are spots of green velvet, outlined with dull gold.  
The bodice is of blue silk with spots of green velvet and a latticework of dull gold thread caught with gold  
beads. Peacock feathers hang from the bodice, and dull gold beads, strung on gold threads, are the sleeves.  
The head-dress is of gold wires and gold threads. The lady at the right is the garden lattice. She wears  
a skirt of pale gray taffeta with a latticework of blue-green ribbon interrupted by brilliantly embroidered  
flowers falling from neutral-tinted urns. The bodice is of gray chiffon and taffeta with bright satin flowers,  
and bright satin flowers fall from the head-dress, a velvet urn, which, like her slippers, is shell pink. The  
frill which ends the skirt is of blue-green chiffon



—Helen J. Davis—





TO MAKE A MASQUERADE, TAKE BARBIER'S IMAGINATION, MIX IT STIFF WITH CRINOLINE,

ADD A PIERROT OR TWO AND SOME MODERNIST DYES, SHAKE WELL, AND APPLY AT NIGHT

**G**EORGE BARBIER, he of the facile brush, the facile pen, and the facile mind, has designed this baker's half-dozen of masquerade costumes. The two ladies above step out of the Victorian age with a rakishness that would have made the good Queen shudder. The only thing that the good Queen would recognize about the one at the left above is its unlimited length of skirt and its unlimited height of hat. Otherwise it is clad in fire red velvet, fringed, and silver cloth

embroidered in scarlet masques, and fringed; and the hat is a towering fringe of rose and sulphur yellow plumes. The lady beside her is a bit kittenish, for a lot of little leopards lost their heads to her old-rose velvet coat. The skirt is of turquoise blue silk embroidered in blue, black, and silver. The hat,—well, the less said about the hat the better it is described.

Enter three harlequins. The one at the lower left is in black silk embroidered in blue and silver; the one next is a dazzling succession of

turquoise blue and emerald green blocks set off by two strips of silver braid joined by a chain of red paillettes; and at the right is a third, all white satin and gold-bordered black tulle, except for a butterfly of blue and gold.

The costume in the middle below might have come out of an old hair-cloth trunk in billows and billows of pale rose satin latticed with pastel blue ribbons. But the gown at its left is wickedly startling; it is black, skirt and tricorn, with cerise moire cape and monk's hood of silver lace.



GEORGE BARBIER 1916



PARIS SUPPLIES THE ONE REALLY  
IMPORTANT CONDITION FOR SERENE  
ENJOYMENT OF THE OPERA—NEW GOWNS

MODELS FROM GIDDING



When youth and pleasure meet, one can not chase the glowing hours in a costume more becoming to one's youthfulness than this Lanvin gown of silver cloth. Its designer took classic simplicity seriously, but allowed the lines to be relieved by a Spanish girdle of silver cloth, shading into pink, and by the vividness of red, pink, and green roses embroidered in beads.



Among the things which make winter worth living, from the colorist's point of view, must be reckoned this Bulloz wrap, resplendent in Burgundy colored velvet, lined with pale blue silk. From the deep collar and the deep facings, silver brocade shines out on the drabness of existence, and bands and tassels of kolinsky give to opulence the finishing touch of opulence.



No one can blame opera glasses for swerving from the stage to the boxes when they may discover visions such as this Agnes gown of rose metal cloth, embroidered in silver, and with an underskirt and sleeves of silver lace. The bodice makes the most of its moyen âge opportunities, and by looping under the points of the train the skirt will be changed so that no opera glass will suspect that it ever was anything but harem bloomers.

The reward of the good and generous who support music by taking a box at the opera is the chance they get to wear things like this Bulloz opera gown of black tulle and jet. The underskirt of tulle, banded with jet embroidery, hangs straight to the ankles, and the black net dress, embroidered in jet beads, sweeps to the ground in fashion's newest lines. Ornaments of silver, brilliants, and jet sparkle on the over skirt and train of tulle.





*This is the sort of thing in which the Parisienne spends her afternoons. It is mostly of brown net over light brown satin. There are complications of black net lace ruffles, and more black net lace at the bottom of the skirt is puffed under and sewed to the lining. The girdle is of black satin, the shawl collar is of sable, and two pink silk roses bring them together*

FOR THE SAKE OF PREPAREDNESS, CALLOT MAKES A MILITANT SUIT

AND, FOR THE SAKE OF CHARM, A FROCK OF FRILLS AND ROSES

*This is what happens when the occupant of the suit in the sketch opposite removes her coat and presents her frock to an admiring world. It is of navy blue serge, outlined with old-blue soldier's cloth wherever possible—on seams and edges and cuffs and neck. The bodice is cut on chemise lines (that sort of thing really must be done, this season), and a slender sash of serge gathers it about the waist and then, its purpose accomplished, ties itself nonchalantly in front*

*One really must look a bit military, these days, if only to show that one knows what's going on in the world. This three-piece suit shows its ideas on preparedness by being made of navy blue serge and old-blue soldier's cloth,—although the soldier's cloth only occurs in infrequent narrow bands. The coat is plaited as much as possible, girdled with a sash of serge and soutache braid, and collared, cuffed, and ended with bands of the gray fur of the mad March hare*





Photograph by Ira L. Hill

**BETWEEN THE ACTS OF HER SERIAL MOVING PICTURE, MRS. VERNON  
CASTLE FINDS TIME TO POSE IN A CALLOT WEDDING GOWN FOR VOGUE**

GOWN IMPORTED BY KURZMAN

*While those who didn't know have been wondering why Mrs. Castle had disappeared, and those who did know have been waiting for her return, Mrs. Castle has been in Ithaca, hard at work on a serial moving picture. It was during one of her brief visits to New York that Mrs. Castle kindly consented to pose especially for Vogue in this Callot wedding gown imported by Kurzman. Over the traditional foundation of white satin is draped Callot net embroidered in silver and pearls. A wreath of orange blossoms and a muffler-like strand of tulle hold in its place the long tulle veil. The bridal bouquet of the rarest oriental jasmine and white gardenias was designed by Max Schling. Mrs. Castle expects to spend Christmas in England with Mr. Castle who will have his first leave of absence after six months of active service in the English Aviation Corps. Upon her return to this country, Mrs. Castle will appear in a play under the management of Miss Elizabeth Marbury*





(Right) Some one, back in the dim past, once observed that "woman's place is in the home"; there might be some truth in the remark if every woman could look like this when she was in the home. The negligée that assists her to look this way is a coat and slip of flesh colored Georgeanne crêpe, foaming with cream colored lace at the sleeves, the hem, and the bottom of the coat. Wired strands of pearls hold in shape the cap of cream colored lace, pink ribbons tie it becomingly under the chin, and a rose colored flower surrounded by tiny dark blue flowers trims it



(Above) This is the way all women long to look, some women think they look, and Kitty Gordon really does look, in a negligée. This particular one is a long straight slip of peach colored satin meteor, over which is hung a long straight gown of cream colored Margot lace, which is exquisitely embroidered at the bottom and inset with black lace. A bodice is made of this same lace, as is a coat of peach colored chiffon. The cap is of white point d'esprit with lace-edged tabs of embroidered white batiste over the ears and pearls strung on a gold chain looped across the front

PRESENTING MISS KITTY GORDON IN  
FOUR ACTS OF CAPS AND NEGLIGÉES

"WOMAN'S PLACE IS IN THE HOME"  
IF SHE CAN LOOK LIKE THIS



THERE IS NO FUTURE IN STORE FOR THAT  
UNFORTUNATE WOMAN WHO CAN NOT MAKE  
HERSELF LOOK CHARMING IN A NEGLIGÉE

NEGLIGÉES FROM BONWIT TELLER

(Right) It was only right to give the world two glimpses of things so charming, so this is another view of the negligée and cap which appear in the more reposeful photograph at the top of the opposite page. Here one may see more plainly the complications of embroidery and black lace at the bottom of the cream colored lace gown, may form a clearer impression of the way of the peach colored chiffon coat, and may pause to reflect on the fact that a pale pink ribbon crosses the band of Valenciennes in front of the cap and that pearl tassels finish it

(Below) This negligée is Miss Gordon's own, a vital part of her home life; it isn't just an impersonal negligée in which she poses for a few brief minutes. It hangs straight from the shoulders in gracefully clinging folds, and it is of shining cloth of gold—just think of the effect. Black satin stripes, both wide and narrow, are woven through the gold cloth of the bodice. The negligée has a classic line of neck and an equally classic lack of sleeves





# THE GHOST OF OLD VERSAILLES

A Magic Lantern Scroll  
of Social Life in the Gay  
Court of Marie Antoinette

By RUBY ROSS GOODNOW

**F**ORTUNATELY for us, two avid collectors in war time, we found that all the thrills and surprises in France are not of the war. The delights of collecting are as thrilling as the dangers, just now, and no one of our adventures gave us more joy than the discovery of an old magic lantern transparency, made for the gay court of Marie Antoinette.

We found it in one of those hidden treasure places, the room of a charming Frenchwoman. Her house has the fascination of the Musée Carnavalet, and much of her collection is quite as excellent. We had been admitted first to her shop below, and, as our enthusiasm convinced her of our interest, to the more precious exhibition on the floor above. After that, our obvious and complete enchantment opened to us the



*A water fête is in progress; great flat boats in blue and gilt fly the tricolor, and from the banks of the lake the modes and manners of the day, personified, attend*



*It is spring in old France; the trees are tender green, and a charming little blue-domed temple crowns a hill marked off in triangles of green by hedges of pink flowers*



*It seems that they had nothing to do but cultivate their leisure; else whence that graceful wave of the hand, that half-serious, half-mocking attention? But nothing else would be fitting in the shadow of temples and castles*



Photographs from G. W. Harting

*One of the sparkling winter days of that gay court when every day was fête day. To their fantastic sleighs the gallants drive prancing horses, plumed in red and blue; children skate merrily; and dowager ladies take their constitutions*

doors of this Frenchwoman's private apartments; there we were shown the things that were too intimate, too carefully treasured to be for sale, the delightfully naughty glass pictures of the late eighteenth century, the marvelous small lots of old china, the programs and photographs and keepsakes of her youth, when she was an actress with the divine Sarah. But the climax of our adventure was the frieze, the fragile paper scroll which is the incomparable record of the color and gaiety of the days of Marie Antoinette and her court.

The scroll had been discovered by this discriminating woman in the attic of a country relative, who did not appreciate its value. She brought it to Paris and showed it to her friend, Réjane, who straightway bought it for the foyer of her theatre. But a few days later the war broke out, and Réjane sent back the treasure. The need of money now forced this connoisseur to sell it, and she entrusted it to us with the emotion of one giving up some beloved living thing to people who would understand. There is only one other such scroll in France, so far as it can be ascertained.

In the days of Louis XVI, the magic lantern was to the court what the cinematograph is to the public to-day. This scroll of delicately painted, coated paper, bound with faded snuff

(Continued on page 96)



# AS LUCK WILL HAVE IT

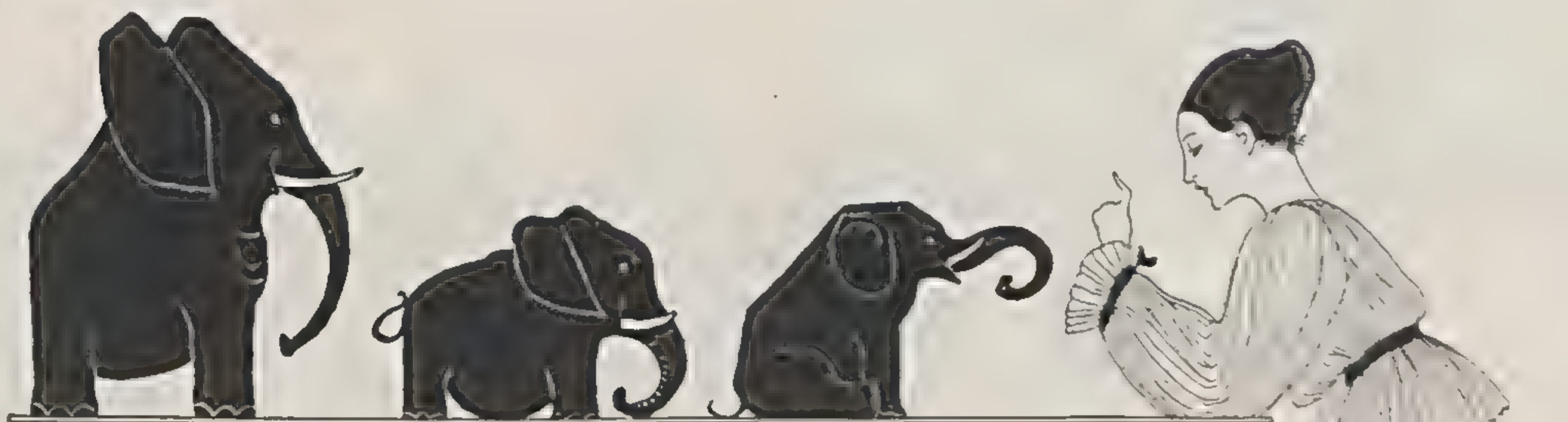
Not the Guardian Angel but the Guardian Elephant Will  
Protect the French Soldier; and the Aviator Will Fly Safely  
On if He Winds a Feminine Silk Stocking around His Neck

By ROGER BOUTET de MONVEL

**D**ORIMÈNE can scarcely contain herself for joy. As she opened her eyes this morning, she saw, shining on the carpet of her sleeping-room—a pin. Oh, the most unassuming of pins, little, plain, and with a silver head. The kind of pin matters not; it is admitted, even proved, that to see a pin on awaking, above all a pin with a silver head, is an infallible sign of luck. Glorifying in her find, Dorimène goes on with her toilet. She feels refreshed, amiable, in a most enchanting mood. This it is to find a pin! She looks out of the window to see what sort of day it is and perceives that the sun shines, that there is neither dust nor mud, and that the faces of the passers-by have a new gaiety. It is the pin, always the pin.

## THE QUEST SUCCESSFUL

Presently she goes down to the street, but not without carefully fixing the precious bringer of luck beneath the lapel of her coat. She walks with a quick step, joyous, decided. Never has she walked so gaily. It seems to her that she could walk for miles. Ah, good! Before her along the street passes a cart loaded with pigs,—a new sign of good-luck. Finally, as she turns the corner of the boulevard, she encounters a piebald horse drawing a fiacre, and she is ready to dance for very joy. A piebald horse, that you know, is a sign of wealth, pleasure, enjoyment without end. Without a doubt she will within six months become a multi-millionaire and have four motors, as her friend Madame X has, and an historic château like that of another friend, Madame Z. Brooking no delay, she hastens her steps and directs her course straight to her bootmaker's, where, all in a



(Above) Neither pins nor pigs nor the trusty but old-fashioned horse-shoe can equal the luck-bringing, evil-averting powers of the tiny ivory elephant, which ought to dangle inconspicuously at one's wrist



Behold, at the left, the prescribed attitude of the elephant trained to the nth talismanic degree. His trunk must point heavenward in just that optimistic curlicue, or an accident will befall

breath, she orders two dozen pairs of the smartest—and most expensive—shoes. What could you expect? One must profit by good fortune, and when in a single morning one has encountered a pin with a silver head, a wagon loaded with pigs, and to crown it all a piebald horse, the very least that one could do is to order an adequate supply of footwear.

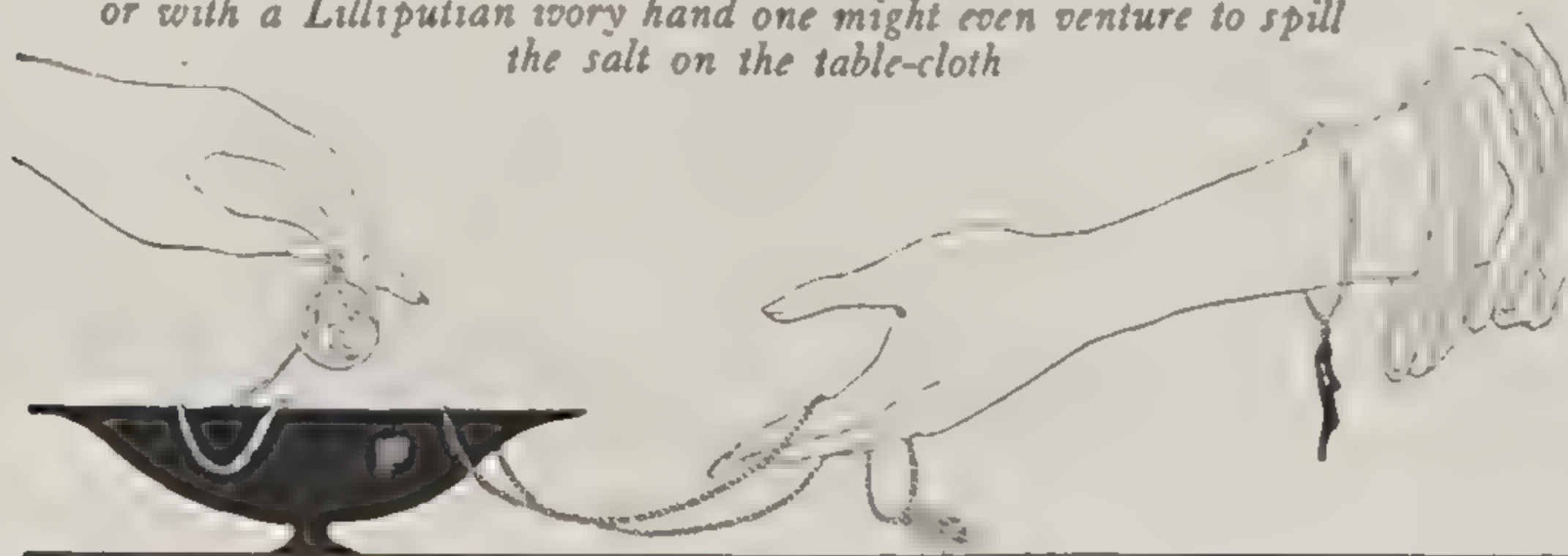
## THE PERVERSITY OF LUCK

Eliane, on the other hand, is not at all satisfied with life. She awakens in a melancholy mood, full of bitterness. The past week has been nothing but annoyances. The rain has poured down. Golf has been impossible. The young viscount, her trusty admirer, has given up languishing at her feet for the sterner pleasures of the chase; and, to cap the climax, no later than last night, an ill-advised couturier had the impertinence to send her a bill. Seriously speaking, one must consider a means of ending this state of affairs, a means of charming bad luck away. Eliane pins on her hat. Now she knows what she is going to do. Curiously, furtively, she lingers before the shops, inspecting with attentive eye the dis-

plays in the windows of the jewelers. They contain gems which ought to be worshipped on bended knees, sumptuous diadems, sparkling necklaces, pearls of fairy beauty. But to-day Eliane gazes at more modest objects. What she wants is a talisman, a simple little knick-knack, one of those tiny trinkets which are attached to one's wrist, and which, in the most inconspicuous way, protect one against evil influences. For alas! Eliane has encountered neither silver-headed pin, nor piebald horse, nor wagon loaded with pigs. At all costs, she must go in quest of a protecting charm. What shall she choose? A four-leaf clover, set in a circle of gold, or rather one of those number thirteens, which are displayed all in a row, done in enamel, in platinum, or in brilliants? Yes, a little thirteen in brilliants would certainly have its advantages; but just then she notices a little ivory hand, a Lilliputian hand, of which the first and the middle fingers are outstretched, recalling the traditional Italian gesture and seeming to avert all evils in advance. Eliane is ready to decide on this ivory hand, when she happens to discover a very peculiar bracelet, apparently made of horsehair, of dark and braided horsehair. She inquires; she is informed. She is

(Continued on page 132)

Even Pandora's box full of mortal ills would be counteracted by the talismans lifted from this bowl. With a "thirteen" in brilliants, or with a Lilliputian ivory hand one might even venture to spill the salt on the table-cloth



Sketches by George Barbier



Good old auntie certainly would have dropped those curls had it not been for the sustaining luck which she gained by her cult of that ancient symbol of good fortune, the horseshoe



## BRYN MAWR CONTRIBUTES THREE

## DAYS OF HORSES, DINNERS, DANCES

*Below, left to right, are Mrs. William F. R. Hitt (to remember she is an Elkins is to know why she was present), Mrs. Charles A. Munn, who was hostess to Mr. and Mrs. Hitt, Mrs. William J. Clothier, Mrs. C. Randolph Snowden, and, at the far right, Mr. R. Penn Smith, Jr.*



*(Above) Miss Anita Strawbridge and Miss Marion Beck whose riding proved them their fathers' own daughters. Miss Cintra Ellis's parents entertained several hundred breakfasters after the beagle trials*

*Below, from the left, are Mrs. J. Stanley Reeve, who gives a cup for the best stallion hound in the bench show, Mrs. Charles A. Munn, and, at the right, Mrs. Benjamin Chero*



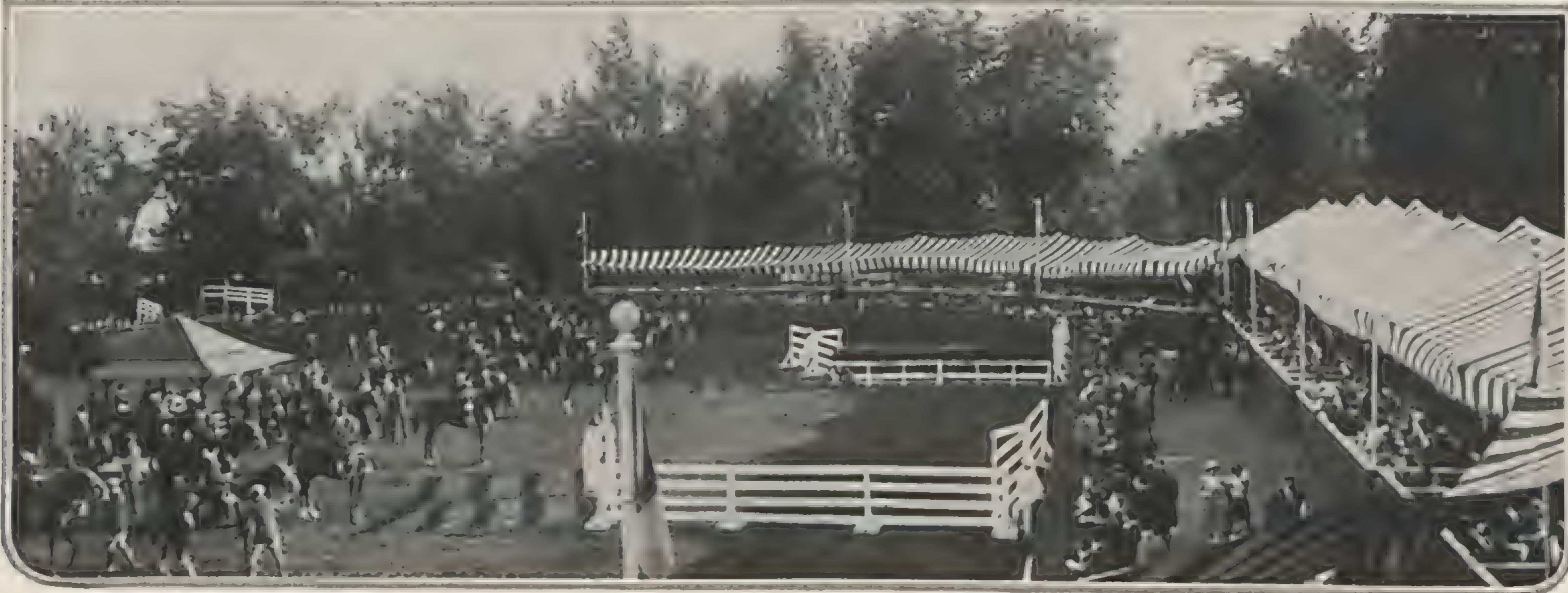
*No fence is too difficult for such a sportswoman as Mrs. William J. Clothier, who rode her hunter "Evening Star" in the ladies' novice hunters and jumpers class and took first prize, the first day*

*(Below) Mr. and Mrs. Gurnee Munn, though now of Washington, never desert the two justly famous Philadelphia horse shows, the Devon and the Bryn Mawr*



*Mrs. Robert L. Gerry rode "Huntly," for nearly every horsewoman is to be found on the Bryn Mawr tan-bark. Mr. and Mrs. Gerry were guests of Mrs. John R. Valentine, herself a well-known horsewoman*

*(Below) All society, afoot and ahorse, grown-up and grand-child, attended the twenty-second annual Bryn Mawr Horse Show; it provided a week-end of gaiety from the ride to hounds at daybreak to the last strains of "Home Sweet Home" at night*





## A S S E E N b y H I M

ON a bright Sunday in autumn, we, that is, Uncle George and I, had motored home from church through patches of woodland still glorious in the last flush of scarlet and gold and purple, by country estates with their great houses and terraced gardens (some of them are really beautiful and others are grotesque in their staring vulgarity), and by the club which is a semi-colonial white-pillared structure with perfectly groomed polo fields and links on the downs beyond. Then a turn had suddenly brought us to a glimpse of blue water, a few scattered cottages, a straggling Long Island village, the railroad station (a new one, all stucco and trimmings), a residential park with a high gateway like the entrance to a cemetery, and we were at Uncle George's modest domain. The air was keen for there had been a frost; the sermon had been excellent, the music good, and the congregation the pick of the county, with here and there respectable unknowns, rustics, and the better sort of the tradespeople; and we agreed, Uncle George and I, that after all one could not do better than spend Sunday in the country, even when the season was on in town.

We always have a few friends to luncheon, I on one Sunday, and the old gentleman on another, though it is rather difficult to get people away from their town homes on Sunday. Tea is much more popular than luncheon and on delightful November days there are bound to be a great many who come out for a spin in the afternoon. Golf has its attractions for these, while for those who do not care for "nipping air," auction is not to be despised. And then if there are young people and there is a chance for music and a good floor, there is apt to be dancing. How shocking this would be to our Puritan ancestors! But we respect the traditions and do not run with the hounds on Sunday, though glorious weather we can not entirely pass by on any day when sports are possible.

## THANKSGIVING VS. GIVING THANKS

It is arranged between us that Uncle George shall give the Thanksgiving dinner this year; we always observe our national feasts, and indeed, there are few enough of them. In spirit and purse he is feeling particularly fit as he made quite a tidy little pile in steel in September, and has won several election bets. There is really life in the old man yet. He feels particularly thankful, and why not? He has had a gift of a fat Rhode Island turkey and was able to lay by before the war quite a stock of good vintage champagne. He is keen on celebrating Thanksgiving this year, for he quaintly observes that he is in the November of his existence with a tide of holiday festivity before him.

Even more than Christmas is Thanksgiving a family holiday and, it's strange, but Uncle George has agreeable relatives. There are still a few of them left, although as a rule most family celebrations of this kind are ghastly. We all have poor relatives for, do what we will, they insist upon remaining in their unfortunate state, and sometimes I rather think they enjoy it. Poverty, especially in America, is, after all, only comparative, and I suppose the poor feel picturesque.

Uncle George has a sly way of making Thanksgiving presents, only a few and these not always to the same persons, so that this largess may have the tang of a surprise. As Christmas is so near, and one is always expected to send out boxes at that time, he reasons that nothing very lavish can

As the Puritan Sallied Forth after Thanksgiving Dinner to Wing an Aborigine, So Forget Ye Not Your Exercise; Thoughts on Relatives, Those Who Are Poor and Those Who Are Just Relatively Disagreeable

be expected, and then I think he would rather mail a few small acceptable checks to certain members of the family than to have to entertain them. It is not a bad way of getting out of it. Besides, when you have a country place, be it ever so small, it is supposed that you will make a contribution of hampers of game to the other festivities or gatherings of your kinspeople. In Europe, the game which is killed and can not be consumed is disposed of in this way; and a little remembrance, either hamper or check, on Thanksgiving is not amiss to those friends or relatives who lead a lonely drab existence. It is quite worth thinking of.

## EATING FOR THE YEAR, LIKE BOA-CONSTRICTORS

I am not going to make any new suggestions for a Thanksgiving dinner. There are certain traditions which I believe have to be observed, although I do not always care for them. Indeed, in olden days, it was Christmas that was made the occasion of scattering bounty among the veritable poor, and as the amusements and recreations of medieval times were limited, eating and drinking were included in the festivities of the day. But Thanksgiving is merely a Puritan excuse for gormandizing just a month before Christmas and was a festival which the stern observers of the blue laws condemned. As long as it has become an institution, I respect it, and it has its advantages in being an occasion to dispense hospitality and good cheer. But really, on the plea for daintiness alone, I think these celebrations are impossible. Think of being obliged to sit for three hours at table in a family gathering (relatives are sure to quarrel politely or to make themselves more or less disagreeable), and to go through a menu of such filling, cloying, and dyspeptic viands as oyster soup, roast turkey or goose, numerous vegetables, and to top off with that atrocity, pumpkin pie. One must have ices; the only pie compromise is mince pie, and all the heavy pastries are to be dreaded. Every Sunday newspaper and every magazine in the country will give a bill of fare for Thanksgiving and they will all be alike. The well-known chefs and maitres d'hôtels will be interviewed, and the papers will publish what may be had that day at the Ritz or the Plaza or at Sherry's, but few will ask for it. They

will prefer their own tastes. I have mentioned Rhode Island turkey simply because it is exceedingly good at this time of the year; it is, in fact, the best we have in the north and middle states. In the south, there is the wild turkey and the truffled snipe and the partridge and the canvas-back and the wild duck and the mallard.

The menus which restaurants contribute for Thanksgiving are impossible unless they are consumed at the restaurants themselves; even in the best appointed of kitchens they can not be managed at home with a cordon bleu and an entire battalion of helpers. Besides, these menus mount up to a pretty bill. A gentleman's only choice, unless he be all too rich, is to order even on Thanksgiving day the dinner of an epicure.

In town on Thanksgiving day, the charitable institutions will serve free meals of turkey, onions, potatoes, celery, and pumpkin pie, with the idea that if you overfeed the poor and outcast twice a year they may live through the other ten months, without eating, just like boa-constrictors.

Even though one may not care for the usual feast, it is possible to plan a dinner for the Thanksgiving entertainment that shall be pleasantly original, not eccentric. Our winter menus are always made up of heavier and richer dishes than the menus of summer, and they allow quite enough of all things good even for the non-abstemious. But if one must observe Thanksgiving in a more or less traditional way, there are always oysters on the half shell to be had (although these are quite out of style now), a clear soup, whitebait or some light fish, the turkey, not more than two vegetables, cranberry sauce and ices. The proper hour for any such menu as this is mid-day, as our forefathers well knew.

The Puritans came home from church and washed their Thanksgiving viands down with good hard cider; then they sallied forth to wing a few aborigines. But there are not even wooden images of these to-day, and so the sport has died down. But he who neglects a substitute, such as a ten-mile walk or a sharp canter across the country, will rue the day that ever the Puritan made it popular to say thanks by eating.

## GIVE THANKS—THE ELECTION IS OVER

Thanksgiving is not universally made a church day; the ritualistic churches fight a bit shy of it as a dissenting innovation. However, whether or not Americans will go to church to express thankfulness, most of them feel extremely grateful for the things their country has escaped the past year. We still seem to sail on smooth waters, although our own little volcanoes erupt every now and then, but how could we exist without excitement? A real cause for gratitude is that the election is over, and the president-elect, whether one's own or the other fellow's candidate, is good for four years in the White House, and so we will not have to be disturbed for some time by political upheavals. Really, sometimes I wish I did not live in a democracy. I often wonder if it would not be better for a few of us to decide these vexing questions of government without the whole body of the people being upset about them, disturbing us without end. And after we have had Thanksgiving, we have before us the duty and the pleasure, the twin obligations of Christmas shopping and Christmas giving. The first, we must do it early; the second, we must do it not too late.







Photograph by Ira L. Hill

**MRS. SPENCER EDDY AND MASTER SPENCER EDDY, JR.**

*Mrs. Spencer Eddy and her son are great companions, for Master Spencer Eddy, Jr., is now nine years old. Mrs. Eddy lives in Chicago, but she is also a part of the society of the east, for she spends much of her time in New York and this summer took a cottage at Newport. Mrs. Eddy was Miss Lurline E. Spreckels*



## THE CASE AGAINST CHARM

The Charming Person May Commit the Most Outrageous and  
Improbable of Crimes and Be Acquitted by Sheer Force of Charm;

Let Us Found a Society for the Suppression of Charm

A FRIEND whom you are very especially anxious to have at your luncheon, who is, in fact, the *raison d'être* of the affair, excuses herself at the last moment and causes you no end of inconvenience. You resolve to cut her off your list, cost what it may, for really you have no time for that sort of thing. Then comes her footman to you with a note. You long for the strength of will to return it dramatically unopened. You frown unbecomingly as you open it. "Dear old Thing," she begins, audaciously inelegant. "Wasn't I a brute to fail you? Rotten of me—beastly! But who do you think came to town?" And so goes on the absurd creature, taking you into her confidence on the first page with fantastic indiscretion, baffling you completely on the next page, ending abruptly. You vow you will not forgive her. This is neither apology nor excuse, and Mrs. Spencer-Browne had motored miles to the luncheon just to meet her and then had looked so politely incredulous when you gave her that vapid explanation. No, you will not—

The telephone rings. She laughs at you over the wire. "Still on her tummy," she maintains, "with contrition." You melt. Yes, you will come to tea. After all, there is no one like her; she is charming.

IT IS charm, not charity, that the worthy apostle meant when he said, "Though I speak with the tongues of men and of angels and have not charm, I am become as sounding brass." It is charm that behaveth itself unseemly, yet getteth away with it, rejoiceth in iniquity, yet is invited everywhere; is tolerated by all and credited by all—in a word, charm is the only talisman that falleth not down.

Charming people can wear handkerchiefs to correspond with their socks—yes, they can wear even sports shirts. Other charming people are outrageously near-sighted and cut their friends on the avenue, still others publish strange volumes of *vers libre*. All charming people are dreadfully late for appointments, never have the right change for tips, forget all their things at the houses where they visit, and talk disrespectfully of their relatives. A charming person can murder his grocer and bury him in his own cracker box. He can invite an engaged couple and the girl to whom the man used to be engaged to the same remote fishing lodge in the Adirondacks for a month. He can introduce a pretty cigarette-smoking cabaret singer to his wife's rich aunt from Kansas City. Charm, far from being confined to the leisured class,

crops up in all ranks and professions. The dentist with charm moves his offices from Times Square to Central Park West. The most reprehensible office boy with charm has dozens of assorted neckties showered upon him; the ribbon clerk with charm (and no sense of fractions) becomes buyer for the department; the *débutante* with charm and no fortune marries a title and presides over a charming hospital "somewhere in France." It is distressing. It is painful. It isn't right. Charm, whatever it is, stands in the way of justice. It giggles at the idea that all men were created equal. It yawns in the face of law and order. It puts prizes in the pockets of its mauve limousine for which it has not perspired. We are resolved to do away with it.

BEGINNING with this moment, we herewith go on record as being relentlessly opposed to charm in any form. We will endow associations for its suppression. We will chop its head off wherever it appears. The wives of the presidential candidates are both reputed charming; therefore, we will vote for a bachelor candidate of our own selection. The suffrage leaders are all famous for their charm; we will oppose suffrage for women bitterly and to the end. But there are the "anti" leaders—charming women; very well, we will go out of politics. No charming refugees need cast Alsatian eyes in our direction; we heed only Teutons with thick ankles and East Indians of uncertain origin. We will no longer make a point of seeking out the table of our favorite waiter. He is charming, and very likely he motors to work late every afternoon and is investing our tips in stocks belonging to our business rival. We will clear our decks of them all—all the tactful, non-debt-paying, amusing, complimentary-ticket-receiving, bad, delightful crew. Henceforth we will consort strictly with stodgy truth-tellers, with vehement law-abiding bromides, with girls who are taking domestic science courses. . . .

A lady to see us?

Impossible; we are writing our editorial.

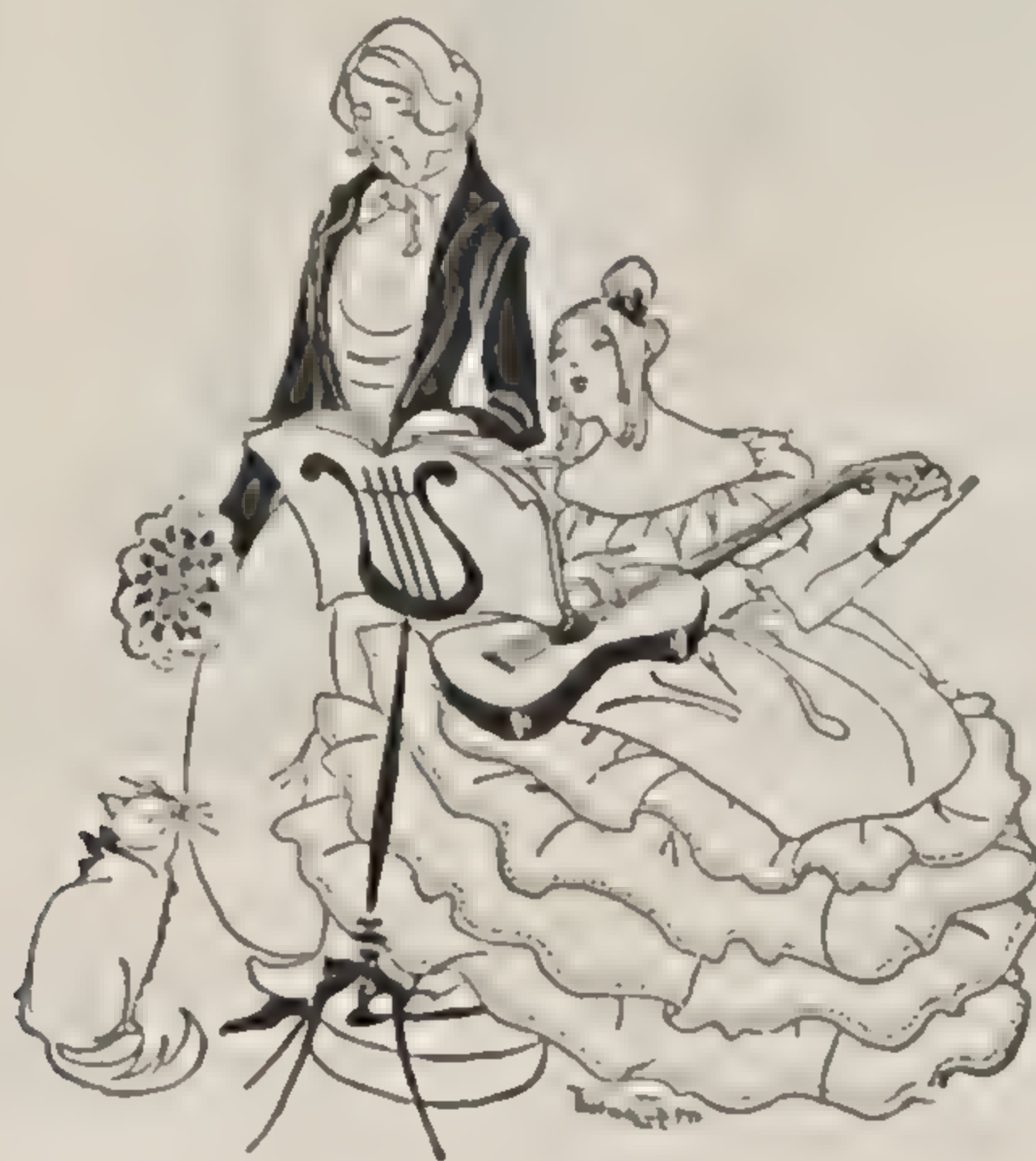
No name? But it is against our rule to see people who won't give their names.

She says she never uses rules?

Oh—she is a "singularly charming" young person?

Hm! Being an editor is often exceedingly trying. However, it has its bright side.

Ask the lady to be good enough to come in.





## M I N D T H E P A I N T !

"Little Grains of Powder, Little Drops of Paint  
Make a Little Lady Look Like What She Ain't"

By JEANNE GABRIELLE

Watch a Little Lady Closely and You'll Find  
Everything Is Made Up—Even to Her Mind

Sketches by ARABELLA



What might have happened if her maker had finished her? As it is, she has one blue lip and one red one

"BUT then," said I, "what exactly, would you do if your face were the pasty sort that comes into the world surrounded by copper curls?"

I stood waiting; and Pâquerette, occupying the middle distance in her little Paris beauty shop, pointed to a vignette hanging against the satin wall.

The shutters are down and Pâquerette's shop has been closed for months, but I have not forgotten the gestures of its owner as she told me

to take a lesson from that perky person in the tip-tilted hat with the wired ribbon ends. That perky person who is sketched at the top of the page, was but one of a whole throng of fantastic wax faces which decorated the little beauty shop, and which this amusing little Parisienne used for her experiments in make-ups.

There were no unpleasantly business-like counters in her charming shop, but comfortable divans with cushions, and low tables and tabourets, on which her stock was arranged as if each jar and bowl were a curio. There were decorated boxes filled with parti-colored powders and tiny Persian pots of tinted cream to match each powder. Bottles bubbled with extracts of jasmine, cyclamen, and lily-of-the-valley.

#### BEAUTY IS ONLY PAINT DEEP

"And no injury to the skin, Madam," she explained, handling her jars and bottles as if she loved their attractive roundness, "because the quality is superb. And, of course, the mask one makes for oneself each day is to be washed off before one sleeps."

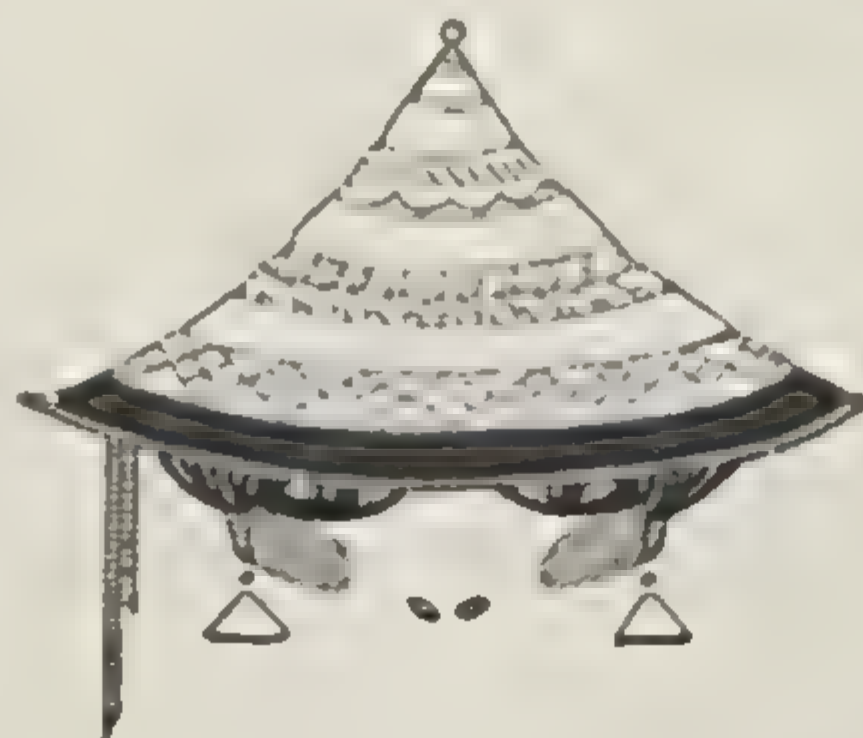
On her dressing-table her cosmetics were conveniently spread out for work, and she admitted using herself for a model as often as she used her wax women; for she needed a living model for the changing expression. Nevertheless she adored her little wax heads because they preserved her experiments. She looked forward to a time when a larger shop would give her space for more toy ladies. She brought amazing enthusiasm to bear when she told how she wanted them all about her. She would have as many models as there were variations in color and contour—"and never are two people the same—*jamaïs, jamais!*"

Pâquerette called her making-up "my painting," and she was without doubt an artist. I remember her charming effrontery when she suggested that I play with my profile; that I laugh at fate; that I make of myself a rare beauty if not a real one.

"Accentuate the color of the green eyes, by all means, Madam," she insisted. She went on to explain that her plan involved the wearing of an equally green hat and brooch, the crimsoning of my lips, and the yellowing of my whole face with one



If you make your green eyes greener by tilting a green hat over them, if you patiently cover your lips with red paint and all the rest of you with yellow powder—maybe, some day, you will grow to look like this sketch



(Above) Artists who paint faces, like those who paint canvases, believe in mixing their colors with brains. It was a great mind that realized a mandarin hat should be worn over a blue shadow and two magenta dabs



There is nothing so wonderful as youth; youth can do anything—it can even apply its paint in round red patches wherever it pleases

(Left) Veils and charity certainly do cover a multitude of sins. They cover other things too,—for this veil almost conceals a mauve shadow



Art is long, and time is fleeting—that's the reason so many women are late to the opera. It takes time to mix the correct purple for one's cheekbones, to go into details of mauve chin and lips of tender blue. It seems a loss, to the world of art, that such a masterpiece of painting can not be exhibited at the Academy

of her "rachel" powders. My last touch was to be an ochre yellow on the temples, put on in a curious line converging toward the bridge of my most unbeautiful nose.

I was silent, but nevertheless receptive. And then it was that she discarded with a wave of her dainty hand the time-honored paper doll policy of "fronts only." She showed me proudly how always—"toujours, toujours"—she carried the color the whole way round, even unto the ears and the neck.

She was convinced that the pallor of the red-haired woman is in reality a marvelous background for decoration. I consented to take a cynical survey of the color she had dabbed on my countenance while she talked, and I was immediately won over to the allied colors from the neutral "just powder" that we have known so long; I had become a rare ivory with interesting hills and hollows in my pudgy face.

#### TANS ARE TRUMPS

When she brought out a tray holding her full range of colors, each in its slender glass tube; I saw at a glance that tans were trumps. There must be a minority of actual blondes; to add to the just-off-the-whites, which are cream, flesh, and *naturelle*, there are many tones of *rachel*, *mauresque*, ochre, and a variety of écrus that are blended with rose or violet to suit the more colorful brunette. The mixtures that may be made for the evasive complexions are numberless.

Pâquerette insisted that actual unadulterated white was, in effect, more noticeable than colored powders, and I believe her. She convinced me that a make-up is frequently less conspicuous than one's own abnormal self. And while I was reaching this conclusion, she was lost in the contemplation of her three most beloved tints—green, blue, and violet.

"Ravishing, ravishing," she kept saying in French, and I am sure they were ravishing when she put them on.

She took down from the mantelpiece the wax head she called "la petite Indienne," that head which appears at the upper right on this page. She stroked its straight raven locks while she went into raptures over her last invention. She had discovered how to deepen shallow eyes,—*"Behold, then, an outer rim of ochre and an inner rim of blue."* But this was sooner said than done, for the colors were to be adroitly merged, and the depth of tone must be chosen according to type. She explained this, deftly running her finger over her color tubes as if they were piano keys.

On one of the figures was a Chinese mandarin's hat, the lowest band of which repeated the deep blue of the figure's eyes. Straight across the line of the eye its creator had

(Continued on page 108)



Swirl your locks about your head—so—rim your eyes with ochre and blue—and await results





From a painting by Derfla

## A MONKEY SHINE

*He apes her well. That bit of fur  
In beauty is a connoisseur.  
His languid air,  
His vacant stare,  
Are just the counterpart of her!*

*Does he ape her or she ape him?  
'Tis said that in the ages dim  
Man had a past! . . .  
She stands aghast.  
Does this descend to her from him?*



## SHRINES OF VANITY



Really, a woman can't help but make herself charming when she does it before a dressing-table like this. It is painted dull green with a black top and black trimming, and the line of beaded trimming at its edge is dull gold. The little bench—"chair"—is scarcely the word—is also painted green and black, and it has a cane seat. This and the dressing-table at the right from W. A. Hathaway Company; dressing gowns from Hollander



(Above) Miss Elsie de Wolfe does not believe in bureaus; she arranges those articles that usually live in bureaus in a chest of drawers in her closet. The contents of each drawer are protected by pink silk, and on the top of the chest are placed the necessary boxes, daintily covered in pink satin

(Right) This cream colored dressing-table has dull brass handles to its drawers and is trimmed with carved garlands of roses. The two outer panels of the mirror may be moved forward so that one may see how the back and sides of one's coiffure are behaving. The bench matches the dressing-table

The Countless Articles That Contribute  
to the Business of Being Charming Must  
Be Contained in Things Worthy of Them

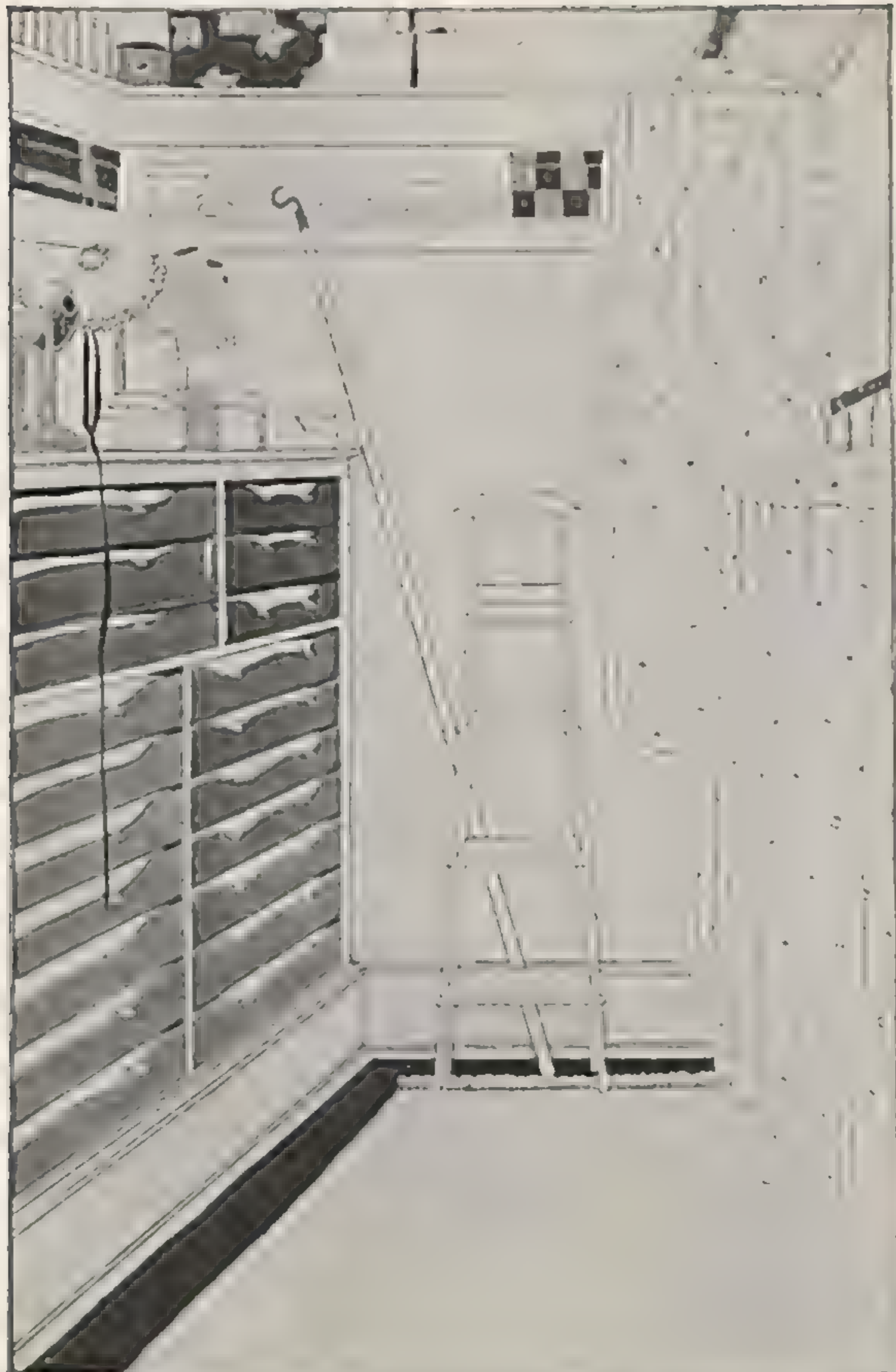
SUCH dressing-tables as those illustrated on these two pages are charming affairs, but—it is an age of specialization—their only duty in the world is the pleasant one of holding all the countless little accessories before the fact of beauty, and they are not planned to give shelter to more prosaic objects. A bureau, though undeniably useful, is apt to be rather an uninteresting piece of furniture, so it is rather a problem to find a resting-place for gloves and stockings and lingerie and all those things that really must go somewhere. Miss Elsie de Wolfe does not believe in bureaus, and a wardrobe closet is her solution of the problem. Her closet is sketched at the upper left on the opposite page. The walls and shelves are painted soft Nile green, and along one side she has placed a chest of mahogany drawers. The contents of each drawer are protected with a coverlet of pink China silk, scented with sachet and dotted with tiny pink roses. Above the chest of drawers (Miss de Wolfe never believes in wasting space) are shelves for objects not in every-day use. The opposite side of the closet is

occupied by two rods, on which gowns are hung. The upper rod is easily accessible by means of a tiny green-painted ladder or a tall green stick, with a hook at the end. Charming covers of white lawn dotted with little pink roses and piped with pink satin protect the gowns, which are hung on pink hangers. A soft green rug almost hides the dark floor.

Just below the drawing of Miss de Wolfe's closet is sketched a most original and practical way of disposing of one's slippers. In a convenient corner of the closet, there is built a succession of shelves, sixty-five inches high, twelve and one-half inches wide, and eleven inches deep. They are painted the same soft color that prevails in the rest of the closet. Upon these shelves are placed twenty-six shoe boxes, two by two, with a number pasted in the corner of each box. These numbers are written on the card which hangs beside the shelves, and beside each number appears the description of the slippers that the box of that number contains; there is no longer any necessity of playing hunt the slipper.

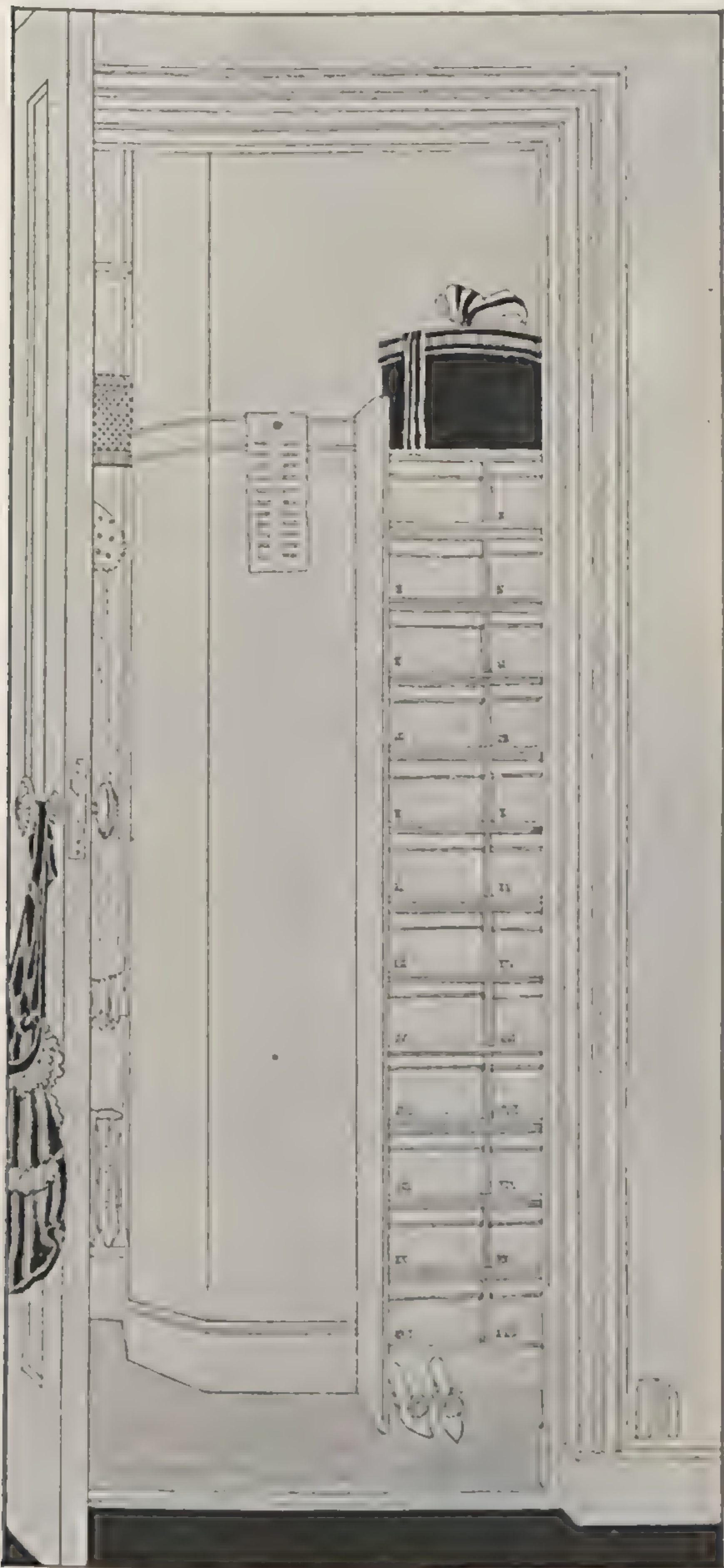






(Left) In Miss Elsie de Wolfe's wardrobe closet, the walls and shelves are painted soft green, and a green rug covers the floor. On one side is a chest of drawers, and on the other are two rods on which her gowns are hung, protected with lawn covers. A green painted ladder and a hooked green stick are the means of access to the shelves and the top rod

(Right) Over this dressing-table of pale violet lacquer with lines and touches of yellow, a great mirror spreads itself like the tail of a peacock. The violet and yellow bench bears a cushion of mauve and violet silk tied with yellow cords, and on the dressing-table, to complete the delicate color scheme, there are a fan of yellow feathers and bottles and vases of violet Venetian glass



(Left) There is no such game as hunt the slipper when one's slippers are arranged in such a highly efficient manner. Twenty-six boxes, each bearing a number, are arranged two by two on painted shelves. Corresponding numbers are written on the card beside the shelves, with the description of each slipper written after the number of the box containing it

(Right) This quaint dressing-table, with its folding mirror, is of yellow Venetian lacquer with remarkable flowers done in green, red, and blue. It is part of a set of five pieces. A prim little Georgian lady in a sedate frame presides over it, and a pair of lustres rest upon it. Dressing-tables on this page are from John Wanamaker





## DOMESTICATING SUMMER

Caught in the Petals of Artificial Flowers the Colors of Summer May Glow Again through the Long Gray Winter Months of the Year

By BARON de MEYER

SUMMER days have departed. They linger in our memories as a time of glorious colors which were vivid in flowers, in trees, in meadows, or in the bright costumes along the beaches. It is astounding how, during these last years, color seems to have been used indiscriminately, almost felt as a necessity,—perhaps to counterbalance in some way all the sadness and mourning that pervades Europe. Never have we heard more of a shortage of dyes, never were they more scarce and costly, and yet, never have we had such an orgy of glowing oranges, greens, or reds as during these last months.

#### THE DEPARTURE OF COLOR

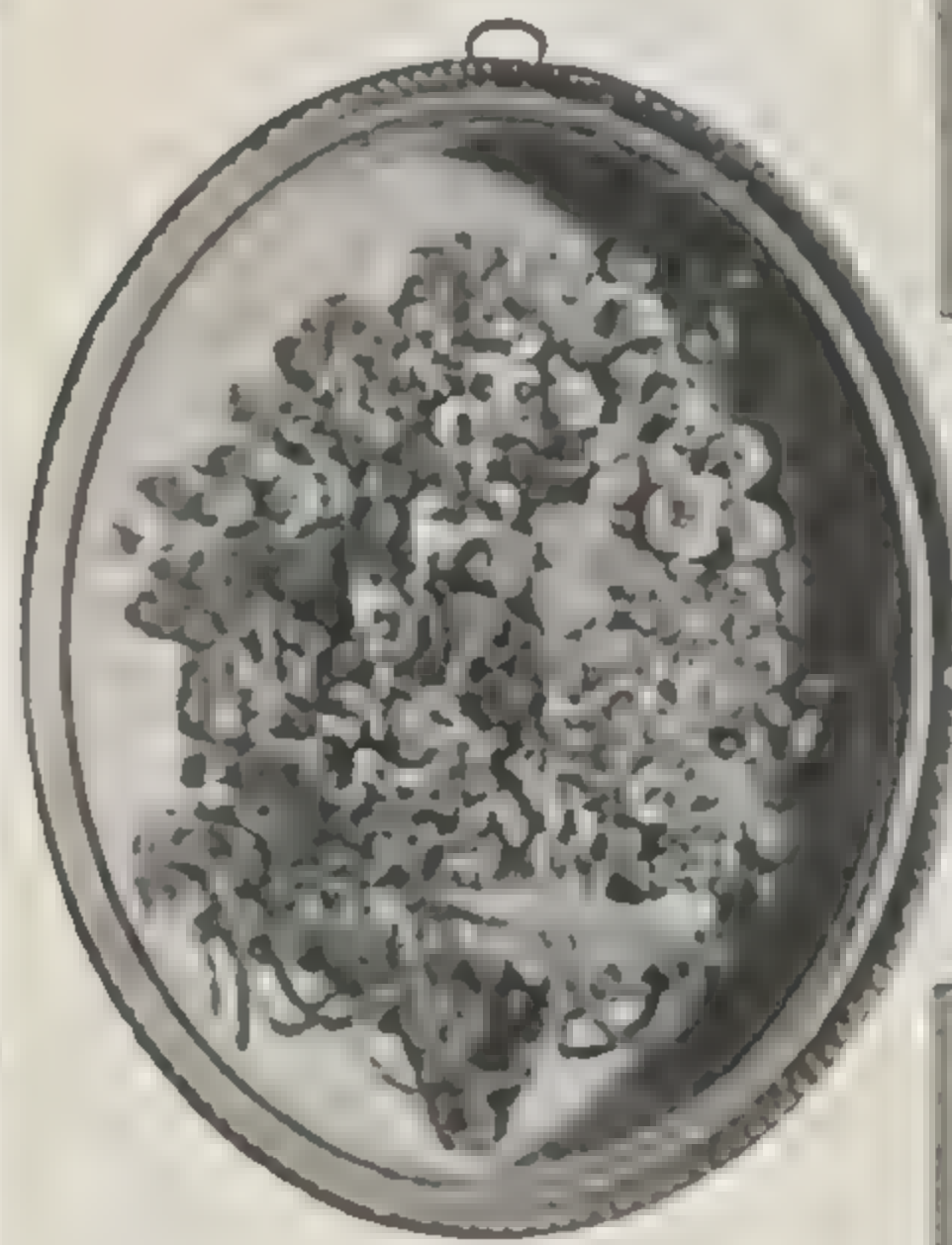
But the warm weather has passed, and autumn will soon change to winter. From the arches, covered earlier in the season by masses of roses and clematis, hang dried leaves and sad-looking blossoms. The joy of the flower garden has gone, the joy to the eye at least, for in our minds we have long since started planning for next year. The time is upon us for  
(Continued on page 90)



(Above) Bags or necklaces have no monopoly on beads, for the Murano bead workers transform them into flowers. These do not pretend to look real, but they make an interesting corner out of a dull one



(Above) Frailer than the roses which they imitate to perfection are these French porcelain flowers in different shades, for a mere touch will suffice to destroy their delicate petals



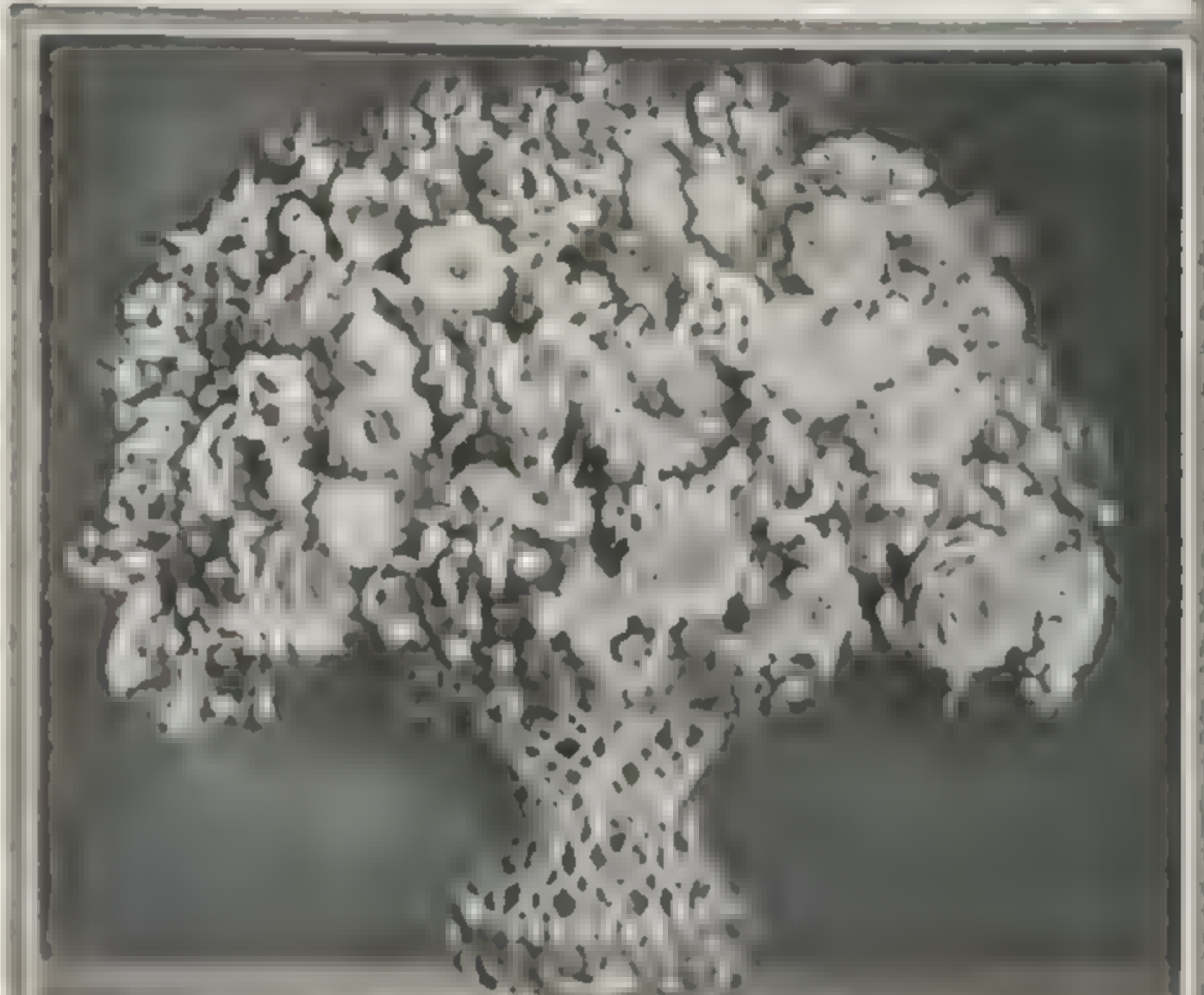
(Above) From the period of Louis XVI comes this piece of paper flowers, decorated in water-colors, and placed on white satin under glass

(Left) Not from the Eden Musée, but from the altar of an old Venetian church came this bouquet of delicately painted wax flowers



Crystal and amethyst flowers, people, a bridge, and a gold fir tree, all flourish on the large amethyst rock in the pond of this quaint Chinese garden, mellow with antiquity

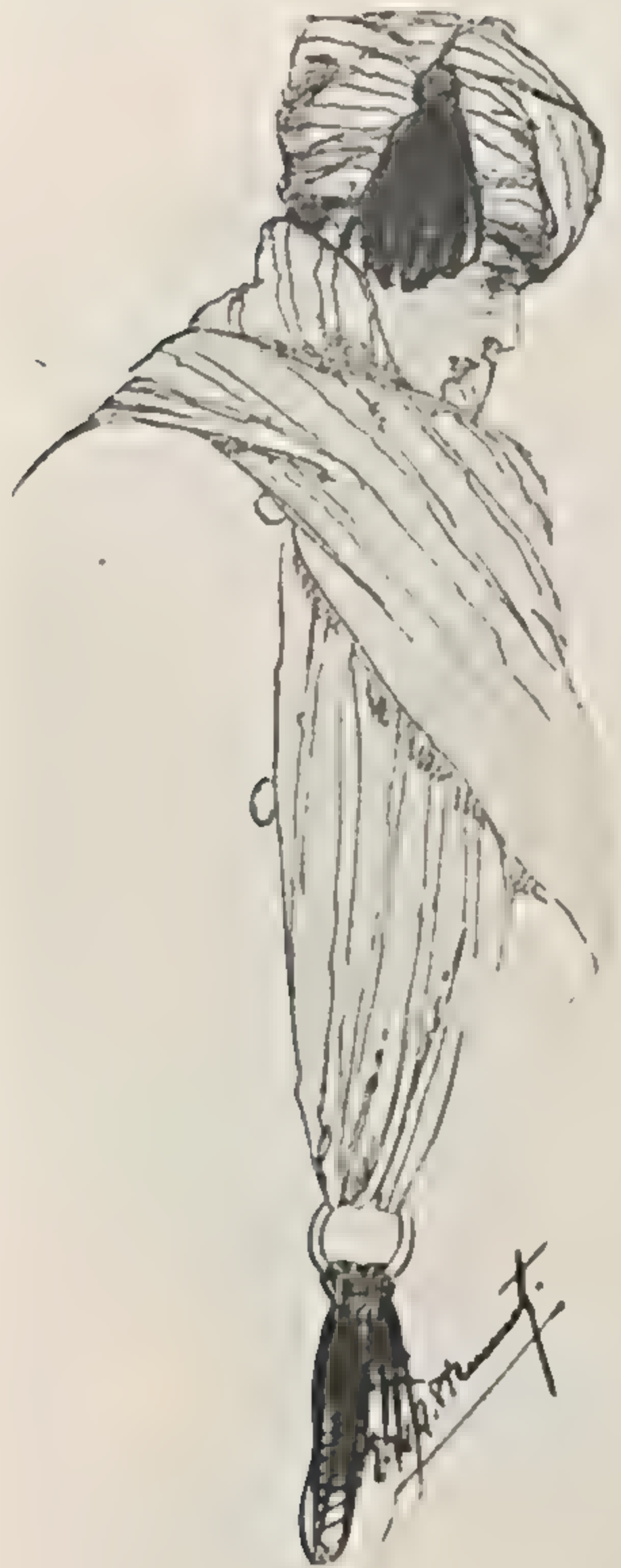
(Below) Flowers of shell, paper, and porcelain mix beautifully in this basket, the base of which is decorated with coral





## IN THE AUTUMN A YOUNG WOMAN'S FANCY

## LIGHTLY TURNS TO THOUGHTS OF SPORT



(Above) No, she is not an East Indian mystic; she is a follower of the omnipotent golf ball, and these are the things she wears when she pursues it. They are a turban and scarf of citron velours stitched in lengthwise stripes with soft colors, and both are drawn through red shell rings, from which hang tassels of black ribbon



Photographs by Ira L. Hill

(Below) One may motor her way through the most wintry of winters if she wears a motor coat of plaid velours cloth, which reaches nearly to the bottom of the skirt and is edged whenever it comes to an end with wide bands of muskrat. The hat, all of rose velours cloth, is a perfect example of how to be smart though mo'oring

(Above) A pleasant way to motor is in a coat of citron Bolivia cloth, collared and cuffed with natural raccoon. Despite its length, warmth, and fulness, it is surprisingly light in weight



(Above) No matter how little the speed limit means in one's life, this motor hat of beige felt, banded with moleskin, stays with one. Photographed hats and costumes from L. P. Hollander



(Above) Some people will have nothing to do with the city until autumn is a thing of the past, and people like that wear things like these. The scarf is of black and white panne velvet, and the hat is a crown of white wool-embroidered, white chiffon, a black patent leather band, with two feather chickens, and a brim of strips of patent leather, joined with white ribbon

(Below) There are many methods of disposing of the autumn, but one of the best ones that has yet been discovered is that of spending it in the country. That leads to a walking suit of tan English treed with a straight plain skirt and a coat outlined with pipings of beige grosgrain, belted twice, and concluded with a standing collar



(Above) We are to skate this winter just as ardently as we did last, they tell us; hence this skating set of sealskin, lined with brown satin and tasseled with kolinsky tails. The wearer slips her arm through an opening in the scarf. Sketched hats and scarfs from François, Inc.





## THE PREPARATION FOR THOSE NEW OPERAS

## SECURE IN THE SMARTNESS OF ITS FUR JACKET.

## MEANS CONSIDERATION OF THESE NEW WRAPS

## ONE SUIT TURNS ITS BACK ON THE WORLD

(Left) One must glitter with the brightest in this season of high lights, and one can do it beautifully in a wrap of tinsel cloth, of a bronze color, lined with purple satin. The band around the bottom rises up to the sleeves, the collar ascends to the eyes, the cuffs strive to look like a muff, and they are all of flying squirrel



MODELS FROM STEIN AND BLAINE



The poetry of motion is as nothing compared to the vers libre of dress when this is expressed in the flowing lines of a moonlight blue velvet wrap, embroidered with an oriental design in dull silver thread. At the sides the wrap is slit from the waist down, and in the back the sleeves continue as a cape. Other items of interest are a gray fox collar and a white brocaded satin lining

(Right) Turning one's back on the world doesn't always mean sack-cloth and ashes; sometimes it is done to show how the smarter suits of winter acquire distinction by being made with short jackets of fur. In this case the distinction is of moleskin with collar and cuffs of blue fox, and the velvet which matches the jacket to the skirt is used in full shirred cuffs from elbow to wrist



Photograph by Ira L. Hill

(Above) Among the benefits of war is the chance it gives designers to follow their military bent in the matter of wraps. Except for the luxurious fact that this one is of yellow velvet lined with white satin and banded with seal, it is as soldierly a cape as ever hung straight from the shoulders of a general. One end is thrown over the shoulder around the neck, and the deep collar falls over it



THESE ARE SOME FEMININE  
WAYS OF GIVING THANKS  
FOR THE WINTRY SEASON



Next week Paris may choose for its embroidery the symbolic designs of the old Peruvian weavers or the rude patterns of the American Indian; but this week, Paris elects the Japanese. This Reboux toque of black satin is elaborately embroidered in white silk. Hats from Kurzman; furs from H. Jacckel



Some women prefer their halos in this life, though not always accompanied by shining white robes and gilded harps. The halo, here, is of skunk held in place by black net embroidered with golden flowers. The crown which drapes itself on the other side of the Marie-Louise hat is of black satin



(Above) She who enjoys the subtle harmonies of costume will desire this Royant afternoon dress in platinum gray satin embroidered with silver thread and trimmed with mole, for it is matched by a muff of the silver-embroidered platinum satin, banded with mole, and by a toque of mole and silver ribbon

(Left) This seal wrap with a band and a stole collar of kolinsky has attained the smart brevity of an Eton jacket, and it is a fitting complement for a suit or an afternoon dress. The stole collar ties in front and presumably keeps her so warm that she forgets the absence of sleeves

(Right) The front of this caracul wrap consists of four panels, the inside two of which cross beneath the outside two and, then circling the lady, tie in back. The kolinsky muff can be carried by a loop of fur, suspended across the front and trimmed with a gold ornament







One must rely upon an omnipresent French maid, a double-jointed arm, or an obliging husband in order to enjoy this blouse, for it buttons in the newest and most aggravating manner—down the back. Otherwise it is a debonair French affair of white Georgette crêpe embroidered in black silk, and edged about the peplum and threaded with black silk ribbon.

IN THE PREVAILING DISSENSION AMONG BLOUSES  
AS TO THE SMART ENTRANCE AND EXIT, ONE VOTES  
FOR FRONT, ONE FOR REAR, AND TWO FOR OVERHEAD

MODELS IMPORTED BY FERLE HELLER

A very conservative tailored blouse of white Georgette crêpe embroidered in white and hemstitched on its seams, clings to the time-worn tradition that all well-behaved blouses should close in the front, although it fails to provide more than two crochet buttons with a loop between them. To cover deficiencies, however, it adds an extra fold of Georgette crêpe.



(Left) Utterly bored by the prevailing discussion as to whether a French blouse should open front-wise or otherwise, this blouse of white crêpe de soie does neither—but it provides a generous neck, which it fastens into snugness with navy blue ribbon. This new loop opening is repeated on the cuffs.

(Right) Tabooing the ultra-feminine silks, ruffles, and ribbons, this blouse elects severe biscuit colored jersey cloth, and braids it with navy blue soutache. The lady enters via the upstanding collar, which then fastens with a loop of the braid. The crushed sash completes the costume.





## M A K E R S o f M U S I C

COMES now the Metropolitan Opera. Once more, all modern languages (except English) will be heard about the dressing-rooms of an old and excessively ugly building at Broadway and Thirty-ninth Street in New York, a building which serves as "the foremost opera house in the world."

The phrase is Mr. Reginald De Koven's. Mr. De Koven may be pardoned for uttering the phrase with some unctiousness, for he is to have an opera of his own performed in this ugly building. "The Canterbury Pilgrims," libretized (pardon the coinage) from Percy Mackaye's play of the same name, is to be the contribution of the Metropolitan this season to the patriotic attempt to "found a truly American opera." If a truly American opera is this season to be founded in the foremost opera house in the world, then the announcement of "The Canterbury Pilgrims" is quite the most important bit of art news we have heard in a twelve-month. But of course everybody is putting Mr. De Koven and Mr. Mackaye very much on the defensive. American opera has a dreary sound to our ears. There was "Mona" four years ago. Mr. Parker put into his score more musical learning than musical style; and continually he just missed dramatic effectiveness. The text, though purporting to be dramatic and operatic, was only superficially so, and the total effect was ponderous and perplexing. Victor Herbert's "Madelline" of two years ago was an unworthy trifle. Better than either was his "Natomä," (the only "all-American" opera of the three, by the way, since its material came from our own continent). There were some admirable scenes in this work, but Mr. Herbert too often fell into writing facile clap-trap.

## HAIL! AMERICAN OPERA

These works are now quite dead and the impression they have left is negative. Gossip explains that a deep prejudice exists within the Metropolitan against the English language, and especially against American composers; that this prejudice negligently or deliberately permitted careless and unworthy performances of the operas in question; and that there is more joy in certain quarters over one American opera which fails than over ninety and nine Italian works which run beyond the subscription series. Mr. De Koven's friends express the fear—but not enough of gossip. The fire beneath the smoke is, that there exists an "American opera question," that feelings run high, and that the premiere of "The Canterbury Pilgrims" will be the signal for a vast amount of controversy which will not (and certainly should not) be put into print. At all events, it is easy to see that Mr. De Koven is really working against an inertia which is formidable. He has taken great care with the problem of writing for the English language; he has worked carefully with Mr. Mackaye (who is a master of mellifluous English) to secure a perfectly singable text and to prove that, with intelligent and sensitive treatment, opera is as practicable and as artistic in English as in any other speech. We who have loved "Robin Hood" these many years wish him success.

## Comes Now the Metropolitan Opera Launching Novelties in the English Opera, "The Canterbury Pilgrims," and Zandonai's "Francesca da Rimini"



© Hartsook  
Geraldine Farrar spent her summer in California; it could scarcely be called her vacation for she worked hard to complete her most difficult motion picture film, which was staged under the direction of the Famous Players-Lasky Company. Miss Farrar took the part of "Joan of Arc," the character in which she is pictured here. The film will be shown at the Strand Theatre during November. In February, after Miss Farrar has been touring with her own opera company, she will sing "Thais" at the Metropolitan Opera House. This opera has not been produced in New York since Mary Garden sang it at the Manhattan Opera House.

But if there is doubt as to the probable value of "The Canterbury Pilgrims," there is little concerning the other outstanding novelty of the season—Zandonai's "Francesca da Rimini." This opera was announced for its "world premiere" by the Boston Opera Company two seasons ago, just before that organization lost its home and its identity. Zandonai is probably the ablest musician in Italy to-day. His talents are varied; his technical ability is far beyond that of any other Italian opera composer who has yet been heard from. "Conchita," it must be admitted, did not leave a deep impression when it was brought here several seasons ago by the Chicago Opera Company. This was partly because the story on which the composer hung his violently dramatic music was quite unrepeatable in polite society. The music,

too, was strenuous and strident, written in a style which may fairly be called futuristic. But for the present work, which is a condensed version of d'Annunzio's splendid "Francesca," Zandonai has written in another manner. It is a music of scarlet, gold, and deep blue, lyrical and full voiced, passionate and dramatic. To judge from the score, the orchestration will be rich in the extreme, and, if one may risk a guess, verging toward the danger of heaviness. If only this work could have the settings which Mr. Urban was originally designing for it!

But this is not to be hoped for. The Metropolitan has always held to a conservative policy and in nothing more than in its stage settings. Except for a single instance, "Boris Godounoff," nothing connected with the imaginative style of stage decoration has ever entered the

Metropolitan doors. In some respects, Mr. Gatti-Cazazza's conservatism is easily to be understood. He is appealing to an audience which holds to one primary standard of excellence—a large number of great and famous singers. New productions are so expensive that a failure is almost a catastrophe. So it is natural that the director should hold to the accepted operas or operas in the accepted style, looking to the fame and prowess of his singers to draw his audiences. But in the matter of stage settings it is hard to see the reason for his reluctance to change. The "new stagecraft" is no longer an experiment. It has established its place in the American theatre; it has taken possession of musical comedies and revues, and it has been used successfully even in realistic drama.

But this year comes the beginning of a change—for the change must come. Pressure was last year brought upon the Metropolitan management, and, as a result, an invitation was issued to six American artists to compete with designs for the staging of Gluck's "Iphigenia in Tauris." The six were well chosen to represent various styles in the new stagecraft. Mr. Munroe Hewlett won the competition, and will therefore have the honor and responsibility of establishing the success of the innovation. Mr. Hewlett, who is especially happy in his effects of gauze and light, carried out the settings for Miss Maude Adams' production of "Chanticleer."

## GLUCK'S "IPHIGENIA"

Gluck's "Iphigenia," one of the noblest operas of the whole eighteenth century, was well chosen for the present season. No less welcome is the announcement that it will be performed with Strauss's emendations of the scoring. Purists have been contending that the opera should be left as Gluck wrote it. But Gluck wrote it for a small opera house and for a highly limited set of wind instruments. There is no reason why it should be left to suffer from its transplantation. Strauss's revision, we may be sure, has been made lovingly and reverently. Finally, it is welcome news that the work will be sung in German and not in French. Gluck's score, with all its refinement, is closer to Wagner than to Rameau.

The last of the "novelties" is Bizet's early opera, the dreamy charming "Pêcheurs des Perles," which was announced for last season but not given. "Thais" will be revived for Geraldine Farrar, and "The Marriage of Figaro" will also be heard, for Mozart must never be omitted from a single season. For Maria Barrientos, whose presence at the Metropolitan revives the possibility of brilliant coloratura, "Lakmé" and "L'Éclair d'Amour" will be produced.

Few new singers will be heard, because "the women are afraid of submarines and the men can't get passports." Marie Sundelius, a Swedish soprano, who has shown much ability in her concerts here, is one of the few. Odette le Fontenay, who has sung at Covent Garden and at the Opéra Comique, as well as in Germany and Russia, is another. Two Americans, Kathleen Howard, a member of the old Century Opera Company, and Alice Eversmann, complete the list.

(Continued on page 122)



## S E E N o n t h e S T A G E

Action, The Prime Virtue Of A Good Play, May Become The Worse Fault Of A Bad One

By CLAYTON HAMILTON

ANY play may be regarded as the dramatization of a story, either written or unwritten, which contains all that the author knows concerning the life-histories of all his characters. From this story he selects and patterns the incidents which are to occupy the stage. It sometimes happens that, though a story offers one or two elements that are available for dramatic treatment, the material at hand is not sufficient to fill the pattern of a full-length play. In such a case, the playwright should be warned in time to drop the project; for, if he persists in stretching out his narrative beyond its due dimensions, the resultant fabric will be perilously thin. We found an instance of this fault in Mr. Somerset Maugham's comedy, "Caroline", which was reviewed in the preceding issue of this magazine. The life-histories of Mr. Maugham's characters offered only enough material for a one-act play which should catch them at the climax of their destinies, and the author was ill-advised in attempting to drag out the dramatization through three rather lengthy acts.

#### A CONTRARY EMBARRASSMENT

On the other hand, the playwright sometimes suffers from a contrary embarrassment. It may happen that his story contains so much material which is dramatic that he cannot possibly employ it all in the brief two hours' traffic of the stage. In such a case, he must be very careful to select for exhibition those incidents which the audience will desire most to see, and to assume the passage of the other incidents between the acts, or else off stage during the progress of the action. To omit the exhibition of a single obligatory scene would be, of course, disastrous; but it is scarcely less dangerous to overcrowd the pattern by the exhibition of unnecessary incidents. Shakespeare apparently made a mistake when he actually followed Hamlet to England, instead of merely telling the audience that the hero had gone to England and returned; and this mistake is remedied by a cutting of the text in the current stage-versions.

When the pattern of a play is overcrowded, the author often suffers from a lack of time to work out all his incidents sufficiently to make them seem convincing.

(Above) Hazel Dawn no longer believes that actresses should be seen but not heard. For the last few seasons she has been posing for the movies, but now she has emerged from a filmy past to a brilliant future and will appear in "The Century Girl," a tired-business-man show which, judging by its cast, is to be produced by starlight



Photograph by  
Ira L. Hill



Photograph  
by White

Several Of The New Plays Would Be Far Richer In Entertainment If They Were Poorer In Action

The matter of a moment, though it may be true in life, may seem untrue upon the stage if it is projected merely in a moment. It may be possible, in life itself, that somewhere at some time a man has suddenly said, "Will you marry me?", and a woman has immediately answered, "Yes: of course"; but if a playwright should report the incident in these two lines, and these alone, the audience would not believe him. It is often necessary in the theatre to assure the public, through many lines of preliminary preparation, that what you are about to say is true. For such thorough preparation, an adequate amount of time is absolutely necessary; and it will not do to summarize five interesting incidents in a few minutes that would suffice only for the detailed working-out of one. Such a summary dismissal of important points results, of necessity, in an appearance of falsification; for only that is true in art which has been proved.

#### "UNDER SENTENCE"

WE have before us an instance of the over-crowded play in "Under Sentence", by Roi Cooper Megrue and Irvin S. Cobb. There are no waste or waiting moments in the pattern of this extremely interesting melodrama. From the very outset to the very end, events are kept continuously happening upon the stage, and, meanwhile, many other incidents are assumed to be continuously happening in the off-stage limbo of the narrative; but much that happens in the last act remains incredible because the authors have not allowed themselves sufficient time to make it seem convincing.

Technically, what the authors have done in "Under Sentence" is to dramatize the latter half of one story and the first half of another; and these two halves are not amalgamated into an easily harmonious whole. The first two acts exhibit the conclusion of the story of the revenge of Mrs. Copley on John W. Blake; and the third act exhibits the initiation of another narrative,—the story of John W. Blake's career as a prison-reformer. The earlier tale is told compactly and completely, in the mood of honest melodrama; but the later tale is merely sketched out very rapidly, in the incongruous mood of fantastic farce.

(Left) Charlotte does things like this every single day and thinks nothing of it. She is the essential part of "The Merry Doll," the ice ballet at the Hippodrome. This photograph is not a mere still life study, posed on the non-skid floor of the photographer's studio, but a glimpse of her on her native ice at the Hippodrome



Mr. Megrue has never done anything better than the first half of this play. He has adopted the Horatian maxim and launched us immediately *in medias res*. A young cashier named Copley, who is employed by the mighty financier, John W. Blake, takes leave of his wife after dinner to attend a special meeting at the bank. He expects that his salary is going to be raised, because Blake, of late, has noticed him with particular attention. A few hours later, he returns in handcuffs, to tell his wife that Blake has selected him as the scapegoat in a shady financial transaction. He cannot prove his innocence, because the incriminating papers in the case were written, at Blake's dictation, in Copley's own handwriting; and he is to be sent to prison to cover up the guilt of several millionaires.

The play then follows Copley to the prison and shows the brutal and inhuman treatment to which convicts were commonly subjected so recently as 1911. A tremendous amount of very moving melodrama is compacted into the two brief scenes which indicate the terrible conditions that the innocent Copley was required to endure. Then, the next act exhibits very effectively the culmination and the climax of Mrs. Copley's efforts to prove the guilt of John W. Blake and to avenge her husband by delivering the mighty magnate finally to jail. When Blake is caught with a sufficiency of evidence against him and is handcuffed by a detective that Mrs. Copley has planted in his house, the story which the authors had started out to dramatize is properly completed.

#### THE BUSINESS MAN IN JAIL

But it occurred to Mr. Cobb to wonder what a thoroughly efficient business man like John W. Blake would do if he were sent to jail; and, by way of answering this question, Mr. Megrue began another play which is briefly summarized in the third act of "Under Sentence". In this act, we are told that Blake, though incarcerated in a dark cell, has managed, by writing letters and by spending money lavishly, to elect a chosen candidate to the great office of governor of the state. The newly elected governor pays a call upon the convict whose influence has lifted him into eminence; and, after a brief conversa-

tion, he empowers Blake to supercede the warden and to run the jail to suit himself. Blake, thereupon—in scarcely more than five minutes of actual acting time—proceeds to outdo Mr. Thomas Mott Osborne and turns the prison into the sort of heaven that is imagined, in particularly tired moments, by the tired business man.

A serious play upon the subject of prison-reform might have been made by these authors if they had allowed themselves enough time to discuss the project with adequate attention to detail; but their last-act summary of a story that could not be made credible without a very ample working-out, subtracted merely from the credence which the patient audience had willingly bestowed upon their two preceding acts of thoroughly accomplished melodrama.

Fay Bainter is another of those young actresses who come out of the west for they know that on Broadway their chances are best. She and "Arms and the Girl" are a mutual success

Marion Davies has proved that she is more than just a vision. She is singing a song in "Betty" and doing it so well that someone is going to star her soon if she doesn't watch out



Photograph by Sarony

Elsie Ferguson has devoted the spring and summer to being Mrs. Thomas Clarke, Jr.—a rôle in which she is perfectly at home. She is returning to the stage this season and will appear in New York late in November, in "Shirley Kaye," a play of Long Island society

#### "HIS MAJESTY, BUNKER BEAN"

THERE are two ways of dramatizing a novel. The better way is to begin by throwing the book into the scrap-basket and then to invent a totally new story which involves the characters the playwright has inherited; and the other way is to attempt to transfer to the stage as many as possible of the incidents with which the readers of the novel are familiar. Playwrights who pursue the first, and better, method assume at the outset that they must make a play for an audience that has not read the book; but playwrights who pursue the other method assume, instead, that the theatre-going public and the novel-reading public are identical.

In dramatizing Mr. Henry Leon Wilson's

very popular story entitled, "His Majesty, Bunker Bean", Mr. Lee Wilson Dodd has chosen, or has been constrained to choose, the second method. He has not invented a self-sufficing and coherent play: he has merely transferred to the stage certain characters and certain incidents for which he appears to expect from everybody an immediate response of recognition. To observers who—in common with the present writer—have never found sufficient leisure to read Mr. Wilson's novel, Mr. Dodd's dramatization appears at times a little difficult to swallow. Many things that happen on the stage seem utterly incredible, since the playwright—because of the incentive to over-crowd his pattern—has not allowed himself sufficient time to prove his points. For the same reason, the comedy seems incoherent. The playwright has jumped airily from incident to incident, and has expected the observer to bridge the gaps by conveniently remembering the contributory aids to truthfulness which must have been apparent in Mr. Wilson's original narrative.

Many of the parts are admirably acted, and the piece has been effectively directed by Mr. Robert Milton; but "Bunker Bean" is not a good play, because the very interesting theme has been obscured by an ill-advised attempt to over-crowd the pattern with details that are not sufficiently related to each other.

#### "HUSH!"

SATIRE is so rare in the American theatre that we should be very grateful to Mr. Winthrop Ames for importing such a play as "Hush!", by Miss Violet Pearn. The piece, in itself, is only mildly entertaining; but it is beautifully acted and charmingly produced.

According to its method of construction, this composition of Miss Pearn's might be described as Fanny's Second Play. It projects both a satire and a counter-satire, by the expedient of enclosing a three-act play within a prologue and an epilogue which smilingly assault the thesis of the play itself.

The satire of the central play is directed against the sort of prudery that, in the last few years, has come to be labelled with the adjective "Victorian." A fresh and natural young woman who has



Photograph by Sarony



© Ira L. Hull



recently been married is brought home by her husband to his father's house; and it happens that his father is the rector of the little living of Stourford. The heroine is going to have a baby, and she is so delighted at the prospect that she joyously announces the news to everybody at the rectory. But she is told emphatically that the fact of her being an expectant mother is something to be covered up with shame, and assured that she must do her best to hide it from the gossip-hunting folks of Stourford. Many months of existence in this suppressive atmosphere completely change her character, so that, even after her baby has been duly born, she continues to pretend to everybody that the child does not exist. This turning topsy-turvy of the facts of life is quite deliciously satirical. But now, of course, the gossips of the town suspect that the heroine must have some hidden reason for her excessive modesty and decide among themselves that her child is not legitimate. Finally, however, the young wife revolts against this whispered accusation and wins her case in a decisive sally that, incidentally, shocks anew the modesty of Stourford.

In the prologue and the epilogue, we are invited to assume that the play itself was written by a very advanced young woman who is one of the leading members of a society entitled "The Daughters of Revelation". Each member of this organization has made a vow to say or do something shocking every day, to jolt the elder generation out of its Victorian conservatism. But the radical young author is jolted in her turn when she discovers that her play has affected a sweet lady of some sixty summers as rather pleasantly old-fashioned. By this device—as in the recent instance of "Fanny's First Play"—Miss Pearn has cleverly contrived to make fun of her own way of making fun. There are one or two technical errors in the construction of "Hush!"; but the dialogue is written with literary tact, and the piece as a whole is intelligently entertaining.

#### THE WASHINGTON SQUARE PLAYERS

THE new bill of four one-act plays with which the Washington Square Players have opened their subscription season at the Comedy Theatre is by no means disappointing to the faithful followers of these adventurers, although it does not contain any single piece so notable as "The Clod", or "Helena's Husband", or "The Intruder". The acting of these players has improved; their scenery is as superlative as ever; and the only serious weakness that is still discernible in their undertakings is the lack of authoritative stage-direction.

The bill opens with a serious little sketch by Alice Brown, in which a faithful wife wins back her husband from the allurements of a local light-o'-love. This piece reveals a deep knowledge



Photograph by J. W. Gillies



Photograph by Ira L. Hill

(Upper photograph) In "Flora Bella", Lina Abarbanell is just as charming to hear and see as she was in "The Merry Widow". She wears this Lucile tea-gown of flesh colored chiffon and soft valenciennes lace with an utterly inconsequential lace cap

(Lower photograph) Reading from left to right, Mr. Chow and Miss Juliet Day, both of whom appear in "Upstairs and Down". Miss Day's negligée, which was designed by Robert Kalloch and executed by Giddings, is a filmy affair of pink chiffon over silver lace

of New England life and of the rather curious reactions of New England characters; but, like the same author's "Children of Earth", it also betrays the fact that the author is, by instinct and by training, not a playwright but a novelist. She relies too much upon the written word, and permits her characters to talk at length concerning matters which might be disposed of more effectively in pantomime.

#### "LOVER'S LUCK"

"Lover's Luck" is a translation of "La Chance de Françoise", by Georges de Porto-Riche, a one-act comedy which achieved a great success when it was first produced at the Théâtre Libre of Antoine on December 10, 1888. It is a conversational and somewhat desultory play, but it reveals at many points the writer's quite extraordinary understanding of the psychology of amorous adventure. The author of the celebrated "Amoureuse" may almost be accepted as an authority in this special field of study. The point of the little play is that the philosophic libertine, Marcel, is doomed to remain faithful to his wife, Françoise, by the fact that, whenever he attempts an illicit

adventure with another woman, he always misses his train, or becomes too friendly with the other husband, or is impeded from his purpose by some other trivial falling-out of chance.

"A Merry Death" is a harlequinade translated from the Russian of Nicholas Evreinov. It is scarcely necessary to report that the production is exceptionally beautiful when the simple fact is stated that the scene was designed by Mr. Robert Edmond Jones and the costumes were composed by Mr. George Wolfe Plank. This fantastic entertainment preaches pleasantly the old philosophy that it is best to die with one's boots on and to enter the other world with a fanfaronade of laughter.

"Sisters of Susanna", by Mr. Philip Moeller, is not at all commensurable with the same author's "Helena's Husband"; but it offers a fairly effective satire of the sort of prurient prudery which has been practised by Anthony Comstock and his successors. The point of the play is that a deliberate and delighted search for sexual iniquity affords the prurient the sort of tingling that arises from a secret sin. This theme is told in terms of the ancient story of Susanna and the Elders; and the comic effect of the composition is enhanced by the pseudo-Biblical aroma of the dialogue. The scenic setting, designed by Mr. Lee Simonson, is marvelously beautiful.

#### "ARMS AND THE GIRL"

"ARMS AND THE GIRL", by Grant Stewart and Robert Baker, may justly be (Continued on page 124)



## TO MAKE A WOMAN THANKFUL

SHE'S A WOMAN AFTER ALL



(Above) Cinderella's own little slipper could not have been more glittering than the one which bears this rhinestone and silver buckle; 2 inches; \$15.95 the pair.



(Above) A happy variation of the usual square slipper buckle may be had in this buckle of rhinestones set securely in silverite; 1 3/4 inches wide, \$2.05 the pair.

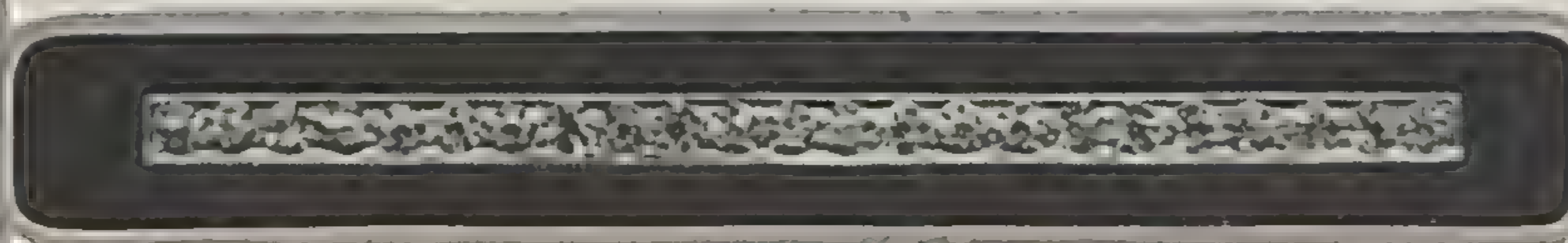


(Below) A barrette of silverite set with rhinestones vies in the excellence of its workmanship with pins of much more expensive materials; price, \$3.95.

(Left) Only a woman skilled in the ways of fate and men may flirt with temerity with this fan of peacock feathers, 13 inches wide, set in an ashler handle; \$18.



A side view (reduced) of the pin at the right shows the safety catch, and the filigree work which has hitherto been a distinctive mark of the expensive pin.



As essential to the wardrobe as gloves, or shoes, or a veil, is the ever-ready bar pin. This pin of sterling silver, set with 2 1/2 inches of rhinestones, is fastened with a safety catch; \$1.50; small size, 1 inch, 85 cents.



The woman with the straying locks should not be without this tuck comb, 1 3/4 inches wide and 1 1/2 inches deep, topped with rhinestones set in silverite, \$2.25.



Fan of uncurled ostrich feathers and sandalwood, diameter 18 in.; in colors, shading from a light to a deep tone, \$11.50. Chiffon velvet bag beaded in old-fashioned colors; any color, \$25. Silhouette comb of demi-amber or blonde shell; \$18.



For the woman who prefers a corsage that does not wilt at the inopportune moment, these flowers bloom in dull tones of blues, wisteria, and rose, with shaded blue and green leaves and buds; \$5.



She may flirt in the most subtle manner with this fan of quills and sandalwood, 11 in., any color, \$9.75. Three-pronged hairpin with rhinestones set in silverite; \$1.95. Two-pronged pin of amber or demi-amber shell; \$5.45.



## O N H E R D R E S S I N G - T A B L E

No Woman, No Matter How Practical and Economical She Is, Is Proof against the Necessities and Luxuries of the Beauty Shops



A quaint bottle, the occupant of a quainter case, is filled with perfume. The fragrance is provocatively elusive and somehow makes one think of a misty spring twilight; \$10.25

"IF Jack ever loses all his money, my dear, I shall take up something that is conducive to the beauty of woman, or else something that appeals to the palate of man." Thus spoke a very witty young woman who must have been a student of human nature and probably knew how to turn her knowledge of human frailties to good account.

We all know women who economize on every other point, yet who become recklessly extravagant in a beauty shop, and as to monsieur,—well, we all also know the traditional road to a man's heart. And why should he not order a tempting luncheon, especially when he knows that the *pot au feu* at home will not be very inspiring? Dishes at home are not apt to be over elaborate since madame has had to indulge in that rather costly reducing remedy; "besides, it is good for the family to diet sometimes."

## NECESSITIES AND LUXURIES OF BEAUTY

The amusing young matron who so decisively stated her plans has evidently voiced the sentiment of a large part of the world, for now there are more intelligent men and women than ever devoting their lives to research work that will result in helping women to retain or to restore the youthful beauty of face and form. There would seem to be no excuse or place in the world to-day for the "ugly duckling."

The extraordinary feats of the Japanese gardener, who does what he wills with nature, is mere child's play when compared to the works of the beauty specialist. The student of human nature may spend a profitable hour or two in one of these emporiums watching

(Right) At the back of the photograph is a fan of midnight blue gauze which not only has a spirited scene painted upon it, but is signed by the artist. It is edged with blue spangles and mounted on mother-of-pearl sticks; \$39. At the left of the group is a bottle of delicate perfume, from Paris; \$7.95



(Above) On the left is a powder box of tortoise-shell, for many of our smartest dressing-tables are wearing tortoise-shell toilet articles this season; \$22.50. Next is a pink enamel and gilt stand, holding three tiny cut glass bottles; \$12. Then comes a white enamel and gilt bell, to summon one's maid in times of need; \$13. At the extreme right is a jet comb, for a smart coiffure, \$18; and in back of all these things is a tray, for the dressing-table, of glass over *écru* lac, bound with gold braid with a line of tiny pink roses; \$6.75



A charming little shepherdess and her attendant sheep, all traced in gold on an odd glass bottle, mount guard over the contents of the bottle, an oriental perfume; \$8.50

the "before" and "after" of streams of humanity in its hectic search for beauty.

There are more than mere necessities of beauty; there are all its charming accessories. There are perfumes, for instance. It would seem as if all the gardens of Damascus had been transported to this hemisphere when one enters a beauty shop redolent of this season's perfumes. While many of the precious oils are distilled and combined in Paris, still it is interesting to learn that some of these oils are being brought over here and are here converted into fragrant essences. For

use with these essences, one may obtain all the other toilet preparations, such as toilet water, powder, cream, rouge, sachet, and soap, perfumed with the same odor as one's elected essence. In this way is maintained the perfect harmony which the French understand so well and which they have taught us.

There are perfumes of individual flowers or perfumes of whole bouquets. They say that, centuries ago, the oriental women started the custom of wooing a man by the delicious perfume of a single flower; one's simple mind wonders whether he might not be affected by the essence of a whole bouquet as the chameleon was affected when impish children set it on a piece of plaid material.

## WHEN VANITY TRAVELS

Besides the old and the new perfumes, which come in charming bottles and cases, there are useful boxes containing all the requisites of the toilet. These make most welcome gifts. For instance, there is the "week-end box," which is a compact way of

(Left) At the right is a jewel case of point de Venise over white satin; \$55. Over the box hangs a blue enamel and gold chain, with an enamel ball to contain perfume; \$32. In the front are lingerie clasps of gold, enameled in color; \$7.25 a pair; and a gold watch on a flexible gold bracelet; \$125



carrying one's toilet requisites. It is of real leather, which may be marked with one's initials, and it contains a piece of chamois, a powder tab, a small box of salve, a tube of cold cream, a box of compact powder, one of talcum powder, a bottle of extract, a box each of nail polish, and beauty patches, a lip stick, an eyebrow pencil, and a cake of soap. This delightfully convenient article may be purchased for \$5.

Another specialist has prepared a box for the convenience of the traveler. It contains an excellent cleansing cream, free from glycerine. It also contains an astringent liquid, which is to be used as a cleanser or else is to be sprayed on the face with an atomizer, and which proves delightfully refreshing after motoring; an excellent powder, which may be had in any of four tints and which is a protection to the skin; and a liquid rouge, which is easily applied and can not be detected by the most critical. It will remain on the face until one wishes to remove it. There is also an extremely pure dry rouge, a lip salve which leaves a natural color on the lips, a cake of particularly good soap made from milk, and ten little packets of sachet, with which to soften the water in which one washes the face, as an aid to giving a natural freshness to the skin. There are seven different kinds of these sachets, each suitable to a certain sort of skin, and they are made by one of the best specialists on the care of the skin. This box, also, is priced \$5.

Still another authority on the care of the complexion has combined many aids to it in an attractive lacquered metal box in which may be safely carried all the remedies without any fear of breaking, even on a motor journey, as each bottle fits into a separate compartment. The box contains large bottles of skin tonic, besides cleansing cream, skin food, muscle oil, medicated liquid powder, rouge, face powder, six face sachets, and six face cloths. This complete little chest has a lock and key to guard its most important contents. Its price is \$10.

#### AS TO POWDER

The beauty specialists are giving serious thought to the making of a powder which will remove any possible oiliness, yet which will not dry the skin. A certain extremely clever specialist has produced a very popular one, which is unusually smooth, adheres evenly, and gives



*We could see ourselves as others see us if we all owned triplex mirrors like this one, which is framed in dull gilt wood, \$20. Before it are a vase of gold iridescent glass, \$6.50; an octagonal bottle of perfume, the fragrance of which recalls memories of the past; \$7.75; and a pure powder, delightfully scented, \$1.25 a box*

the skin a clear well-groomed appearance. It may be had in white, flesh, or cream, or it may be shaded to suit the complexion. It is sold for \$1 a box. Apropos of powder, a whisper has come from Paris that the latest cry is powder of an orange tint for evening use; it is said to give the skin a wonderful shade under artificial light. A painter of portraits appreciates at once the motive in giving this tint to the complexion. It is a very warm color, and, as it enhances beauty, it will no doubt become very popular.

#### WHILE THERE'S LIFE, THERE'S SOAP

There is always a great difference of opinion on the advisability of using soap on the face. There are some skins which soap seems to make dry and shiny, and, for those skins, it is sometimes best to use a cleansing cream. Yet, on the other hand, the skin of the average man, who shaves and uses soap on his face daily, is usually clear and fresh looking,—much more so than that of the average woman.

There is a new soap which is the result of two years' laboratory study, and which is devoid of any injurious alkali. It is daintily perfumed with orange blossom and verberna, and to harmonize with it there are bath salts and a skin food. The soap is 35 cents for large cakes and 10 cents each for small cakes, in what is known as the traveling or guest room size.

#### SCIENTIFIC IMPROVEMENT

The perfume shown with the group of toilet articles at the bottom of page 74 and that in the group at the top of this page are two of the most favored perfumes of the moment. The first is the choice of the hour in Paris, and its refreshing odor is very stimulating. The second has a more mysterious fragrance, more suggestive perhaps, than any other perfume of the languorous airs of the gardens of the east, and is not the less popular, one may be sure, on that account.

We might write on indefinitely about all delightful toilet articles and remedies but that perverse little imp, the printer's devil, reminds us that it is time to go to press, and all we can say in conclusion is that womankind need not be in the least discouraged, for there is not a condition of her face or figure that now distresses her which can not be met and scientifically improved upon by the beauty experts.



*(Above) A place for everything and everything in its place—and the place is this black-painted French ivory box, containing powder, rouge, a lip stick, an eyebrow brush, a face cream, and a large powder puff; \$10*



*(Above) No matter how far a woman wanders from her native dressing-table, she may still blush, for she may carry this little case holding rouge, powder, and a mirror; \$1. The bottle holds an imported sachet, the odor of which has that "follow me" suggestion that every woman desires—no matter how emphatically she may deny it; \$1.90*



*(Above) It looks extremely Parisian, but it is really a native American, this perfume which combines the fragrance of various flowers, and which makes its appearance in an odd bottle enclosed in a smartly plain box; \$1*



*(Left) With a "scent-shower" bath in her ears, a woman may make history—especially if the perfume is of merit. These articles are all delicately redolent of rose petals and all enclosed in boxes of gold cloth. The talcum powder is 50 cents; the toilet water, \$1; the extract, 1 oz., \$1, 2 oz., \$2; and the rouge, 50 cents*



# MEANS THAT SERVE THE EXTREMES



*Daintiness, exclusiveness, and sanitation are all served in this set of three pieces of glass, hand blown, and decorated in pink, if one is at the pink age, or in any design one prefers; \$10.25*

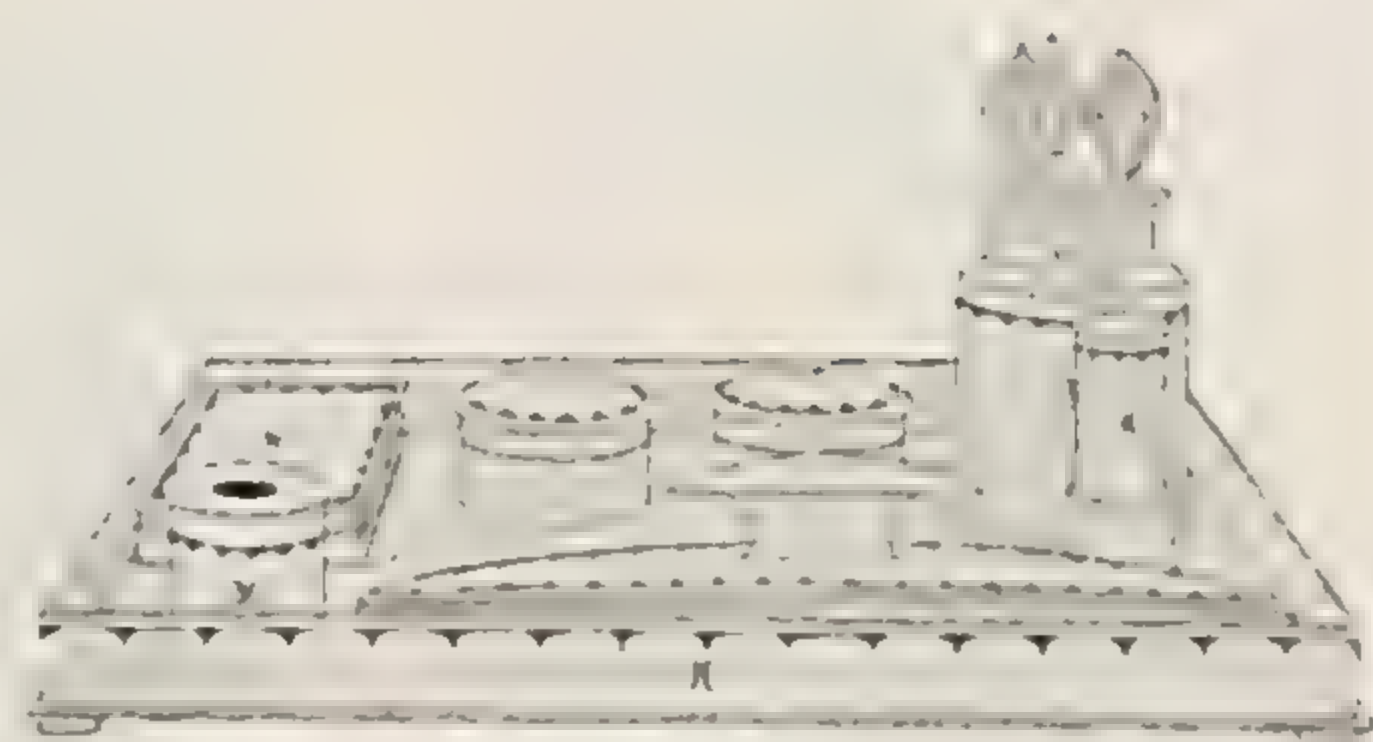
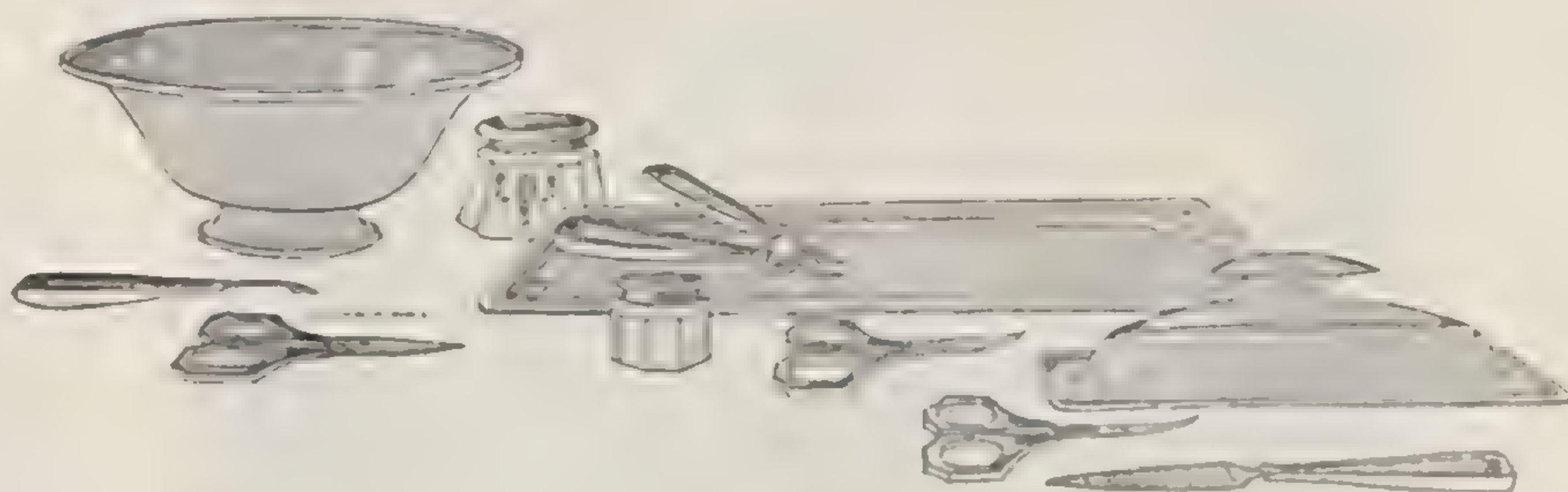
**I**N discussing the characteristics of the American woman, that delightful actress, Mary Mannering, said that what impressed her most about the American woman was her walk. "An American woman's walk denotes success,—and as she approaches doors are opened wide for her." Then Miss Mannering added, naively, "Now when we Englishwomen appear, the door opens only so much; but," with a laugh, "we manage to slip in."

The free and untrammelled walk of American women is surely partly due to the fact that they take so much care of their feet. The pedicure is just as much a part of the week's routine of the fashionable woman as are the manicure and the hair specialist. For the smart woman knows that the care of the feet is essential to beauty, knows that there are few things more conducive to wrinkles and a careworn expression than aching feet. Women who preserve their health and beauty with wisdom and foresight not only have all their boots and shoes made to order, but have their stockings carefully fitted to measure, so that there is not a wrinkle to injure the foot in any way. The careful woman learns also from her dancing teachers exercises which reduce the foot and ankle, promote circulation, and thus prevent that disastrous condition, congestion. But more than all, she knows that it is essential that one receive

The Manicure and Pedicure Are the  
Two by Whom, at the Last Ex-  
tremities, Human Ends Are Served



*The modern woman tucks her toes into a fur foot-warmer, draws up her little table and disposes of the mail and the morning news, and then takes the hood off her telephone (as you see) and friend by friend indulges in what used to be gossip but is now just a French phrase or two well punctuated by a few meaningful silences. "Manicuring," the process is called*

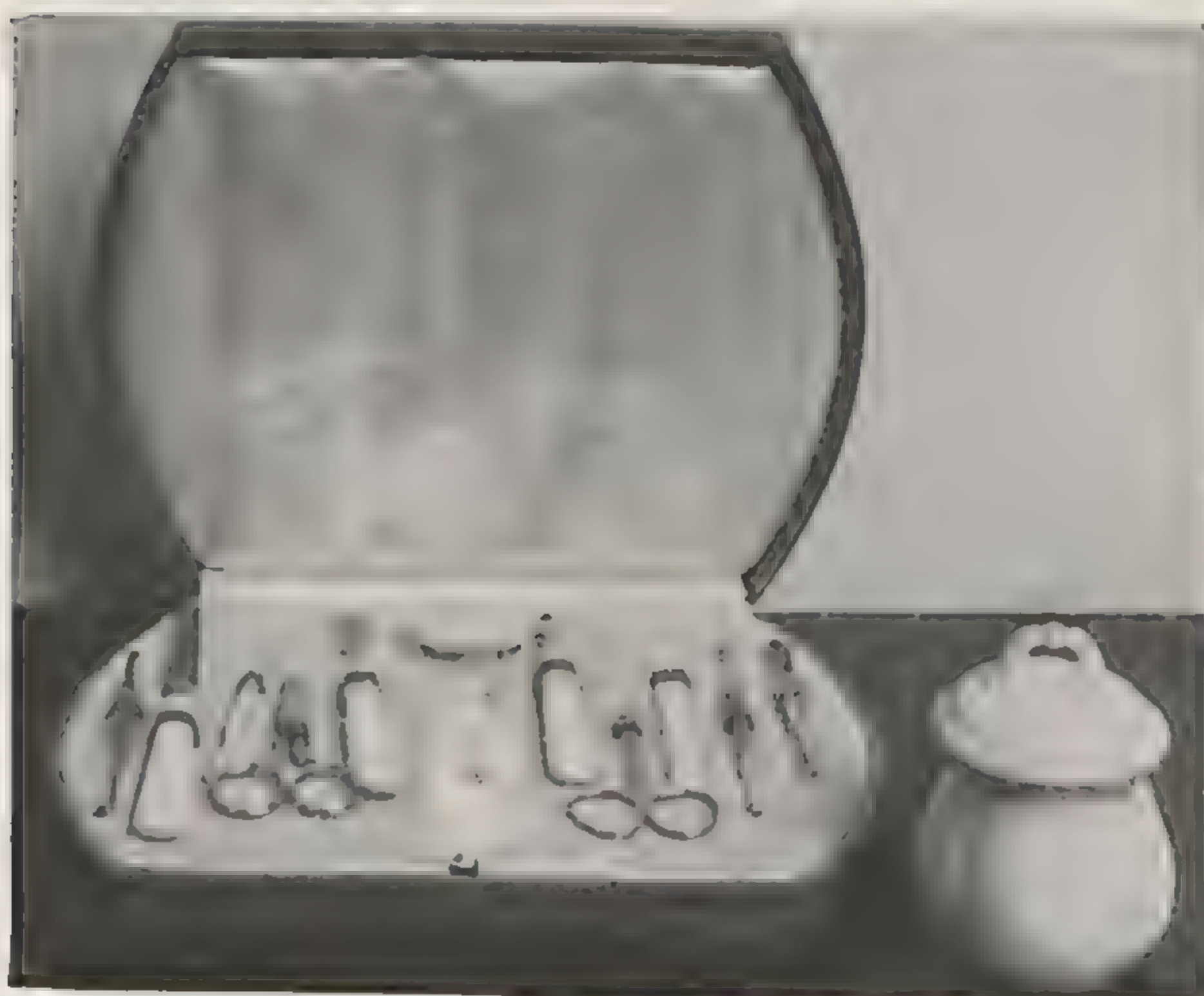


*This set is "different." We admit it is of French ivory, monogrammed in blue; but on the tray the bases of the pieces are stationary. Tray, 8 by 10 inches, with monogram \$10; larger sizes to order.*

expert treatment in pedicuring and receive it regularly, for an injury to the foot due to carelessness or neglect is too often permanent. One specialist who has a large and exclusive clientele among both women and men is a great believer in massage, which she does with a salve which she claims is a real panacea for ills of the feet.

In cunningly concealed cupboards in the bathroom of the smart woman may be found the most modern equipment for manicuring and pedicuring, for never were these details more complete than they are now; these the maid produces on the arrival of the specialist. When the glass bowls of antiseptics are ready, madame is informed, and reclining in a comfortable chair has the little table with the telephone placed at her side so that the innumerable orders of the day are given, the morning letters read, invitations issued, and perhaps just a soupçon of gossip indulged in while the day is "still young."

If the morning is chilly, the maid arranges the fur foot-warmer. Cold feet are detrimental to beauty of both face and feet, and now when there is a marked prejudice against overheated rooms, these fur footwarmers are considered a necessity. White Thibet fur lends itself admirably to this purpose, and is made up by one house, into a robe and a foot-warmer, with silk linings tufted in tiny silk roses and edged with lace.

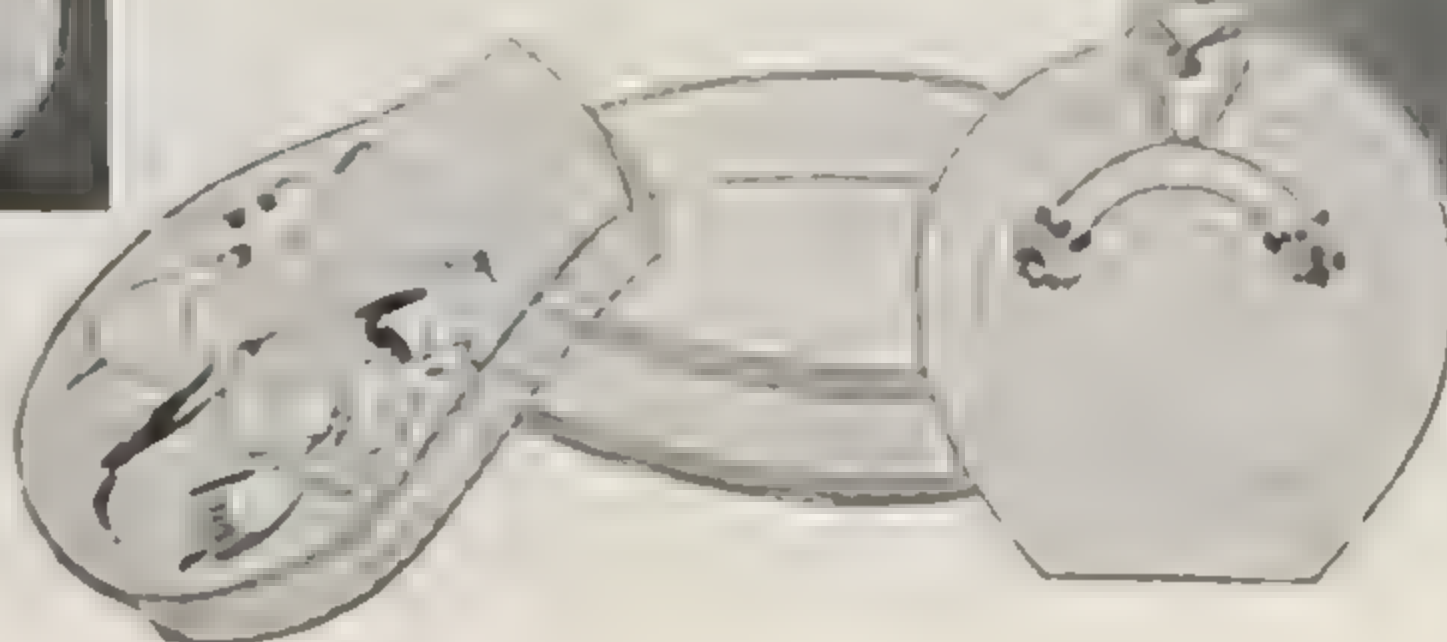


*A set in beaten silver delicately chased like that above gives the double satisfaction of beauty and service. The glass jars have silver tops; 11 pieces, \$140*

*Below, is what seemingly, is just a flacon of perfume in a tricolor box; really it is a bit of France,—the elixir of the Riviera flower fields, the handiwork of the French glass-blowers, and the tricolor of France. Frosted glass, tricolor box; \$7.95*



*In that anguished moment when he says, "We must leave in just three minutes or not go at all," then one snaps the green leather cover on this pearl manicure set, picks up this cream, drops them in one's bag, powders one's nose—and goes. The set is \$16.75. The raspberry juice cream is soothing yet astringent; \$1.45*



*Reducing the man's manicure set to the barest traveling necessities reduces him to this above, about which, surely there is nothing useless (i.e., feminine). It is of pigskin leather and takes the minimum of space; \$6.50. The buffer slips into a small white celluloid case; \$1.25*



THE FIRST ESSENTIAL *of* SPORTS—SPORTS CLOTHES

The Sportswoman Can Not Skate  
in French Heels, Neither Can  
She Motor in a Picture Hat



At least a thirty-first cousin to the cow-puncher's hat and some sort of an in-law to the Mexican sombrero is this wide-brimmed sports hat of bronze-colored velours. The moderately wide grosgrain ribbon which bands it fastens with a very plump and self-important little chenille ornament; \$16.50



A flannel sports shirt of white striped in blue, lavender, or brown, is distinctly mannish in cut; \$6. A hat of blue velours offers slight resistance to the wind; and stays securely on the head; \$8



A light weight woolly slip-over sweater is of green heather mixture; \$8.75. Scarf of soft teal wool with knotted fringe; \$2.25. Hat of russet velours with trimmings of paisley; \$16.50



The landlubber in his benighted ignorance christened the straight-brimmed hat "the sailor"; whereat the jolly tar smiled, for he knew what a windy ship would do to a straight-brimmed hat. The real sailor wears a rolling brim like this brim of navy velours with its gray felt crown; \$16.50



(Left to right) Black leather skating shoe which laces up both sides; \$12. Wool stocking (shown pulled over slipper) with leather sole and heel opening, for motor or evening wear; \$2.95. Tan leather motor shoe lined with white fleece; \$10. Ribbed stocking of brown heather mixture; \$1.95. White wool stocking with brown lattice work; \$4.50. White wool ribbed stocking; \$1.25. Glove of Australian wool to be worn under the tan cape gloves; together, \$3.50. White woolly gloves; \$1.50

A sports suit of soft jersey-like weave in blue, rose, reseda, and brown; \$45. Hat of stitched felt with velvet-faced brim; all colors, \$14.50

A sports suit of jersey-like weave in a soft shade of blue gilded with gold; \$42.50. Felt hat banded with mole and ribbon; in all colors, \$25





## S E E N i n t h e S H O P S .

*Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York*



*A gown to flatter the slender woman into further slenderness or her plumper sister into a semblance of slenderness, combines satin and tulle, and occurs either in blue or, in black. It is trimmed with black jet and blue paillettes; \$59.50*

*One might better be an invalid than be without a shimmering silver lace gown like this. The satin is white, green, or black, and is held up in the graceful folds of a fan-like ruffle under a narrow silver ribbon belt; \$29.50*



*Only the very young and very slender may venture within the mazes of this dance frock of deep blue satin, blue tulle, and blue paillettes. The underskirt is held to sobriety by a heavy double cording all about the hem; \$45*

*Rose colored chiffon attached to loops of rose colored faille silk is embroidered with silver and draped over silver cloth. Silver lace shimmers over silver cloth on the bodice, the sleeves are tulle. The dress is rose or sapphire blue; \$29.50*

**T**HE winter season has begun in earnest and it is time for the feminine half of the world to be prepared for every variety of evening entertainment. The soft materials such as chiffon, tulle, and satin are to be most desirable for evening fabrics. Metal cloths and trimmings are seen in great quantities; sequins, metal laces, and embroidery are used in combination with other materials. For the more formal and expensive gowns, velvets are very smart this season.

#### WOMAN'S ALLY—HER EVENING GOWN

For a woman of moderate means who wishes something unusual in value as well as smart in appearance, is the evening frock shown second from the right on this page. Rose colored chiffon is draped over a foundation of silver cloth. The chiffon is attached to loops of rose colored faille silk which fall from the waist, just far enough apart to show the shimmering silver cloth beneath. A rose design in silver is embroidered on the soft draperies of the chiffon and is repeated on narrow V shaped pieces on the shoulders. Silver lace over silver cloth forms the bodice, and flowing tulle, the sleeves; and a narrow silver ribbon tied in a small bow at the front calls itself a girdle. This gown may also be had in sapphire blue. Another evening gown which combines

smartness with inexpensiveness is shown second from the left on this page. It is of an excellent quality of satin in white, green, or black, combined with silver lace, and it is suitable for an older woman as well as for a debutante. The satin is draped over the hips in soft folds which fall in points on either side, showing the silver lace petticoat in front and in back. The satin is carried up in a ruffle under the narrow silver ribbon belt and combines with silver lace to make the bodice.

Light and fluffy in material but dark in color is the youthful dance frock shown at the upper right of this page. The bodice and ruffled sleeves are of rich blue tulle which contrasts sharply with the sparkling blue paillette design which begins at the high bodice in the back and

*Evening stockings of silk in all colors with a clock of drawn-work; \$1.95. (Right) Black or white silk stocking with drawn-work; \$2.75*

continues to the front, ending in a tulle rosette. The petticoat is of blue satin with double cording at the bottom, and the tulle of the skirt falls in many flounces of irregular length. A short front panel repeats the shimmering paillette motif of the bodice.

More formal and richer in effect than the frocks just described is the evening gown shown at the upper left on this page. It combines satin and tulle and is best either in blue or black. The surplice bodice is made of the tulle and is caught at the shoulders with circles of black jet and blue paillettes. Bands of the paillettes join the bodice to the blue satin skirt illustrating the new waist-line which is so flattering to large figures and which accentuates the slenderness of the slender woman. The satin is draped over the hips and opens in front to show a full tulle petticoat bordered at the bottom with jet and sequins; in back the overskirt is cut out at the bottom in a square to show the same trim-

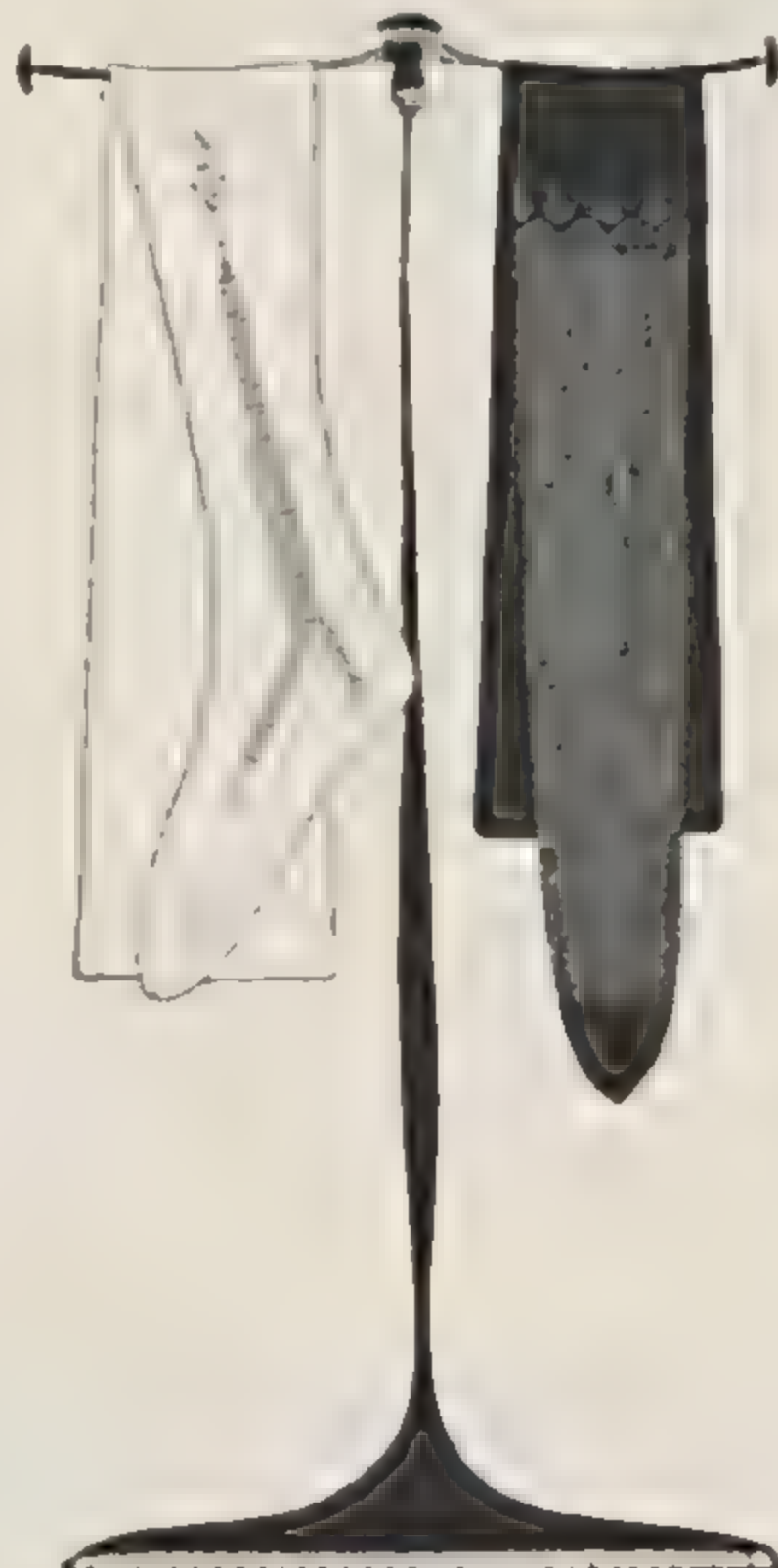
ming. The tulle sleeves open from the shoulder to the elbow where they are caught by a circle of paillettes.

Illustrated at the right of page 79 is a gown of velvet which has unquestioned distinction. The warm American rose chiffon velvet which forms the overskirt and part of the bodice is embroidered in silver and self-colored silk, and the edge, in scallops, is bound with its own material. The sleeves and filmy underskirt are of the same shade of tulle with shimmering silver threads near the hem and the bottom of the tiny sleeves. A white satin scalloped petticoat under the tulle gives the gown a very pretty light effect.

#### THE EVER NECESSARY EVENING COAT

An exceptionally desirable black satin evening cloak is illustrated at the lower right of page 79. For the woman who chooses a satin wrap this model has many good features. Its fulness, which falls from the heading over the hips and is held in with minute cordings, is distinctly of this season. A narrow belt of the satin defines the waist-line a bit and is fastened with a satin button. The large set-in sleeves are finished with deep cuffs of gray kit coney, of which the large collar is also made.

Chiffon velvet is always smart in evening coats but is seldom found in a model as inexpensive as that illustrated at the







The slaughter of the innocent fox increases as woman discovers the flattering propensities of its soft fur. This muff and scarf of sitka fox are of a dark tone of brown with just a smart suggestion of the softness of taupe; \$64

lower left on this page. It may be had in peacock blue or in American beauty. A smart appearance is given to the back by a loosely hanging belt of the velvet which falls over the extensive fulness and gives the modish long waist-line, and the front has quite the opposite appearance of being short-waisted, too. The sleeves are set-in and have loose turn-back cuffs of the same material while the collar is a generous one of gray coneys. This can be worn fastened up close to the throat or lie open on the shoulders like a cape.

Illustrated at the upper left of the page are a sitka fox muff and scarf. The skins are especially well chosen, a very dark tone of brown with a suggestion of the softness of taupe.

#### THE CRITICAL ACCESSORY

Evening accessories can easily make or mar a costume and it is therefore very important when choosing slippers to be certain of a smart last. Unfortunately this usually spells expense. The slippers illustrated in this article have been chosen because their last is exceptionally good and their price most reasonable. Such a slipper is shown at the right of the group at the bottom of this page. This slipper has a long pointed vamp which gives the foot the slender appearance so much desired. It may be had in black or white satin only and is made with a side seam. The buckle is of aluminum set with rhinestones.

The ever useful type of satin slipper which, especially, no woman can afford to be without is shown at the bottom of the group. In this instance it is unusual in cut; the seam starts under the arch and runs towards the front to the buckle. The very slender French heel is of medium height. The buckle is a small but

smart wing-shaped model of aluminum set with rhinestones.

Silver slippers are smart, especially so now that so much metal is used for gowns and for their trimming. The silver slipper illustrated at the left of the group has a side seam and a high French heel. The silver metal cloth from which it is made is especially treated to prevent tarnishing as far as one can prevent it with a metal slipper. It is a remarkably good value. The buckle shown with this slipper is a square one in the smartest new style of the season. It is of white metal set with unusually brilliant rhinestones in the border and a fine design in the center.

A slipper which may be worn for afternoon or for street wear with or without a spat is illustrated at the top of the group. It may be had in patent colt or in black Russia calf with semi-welt sole. The spat is of broadcloth with nine buttons, and the button-holes are bound with silk. These spats may be had in dark or light tan, pearl gray, and white.

#### EVENING STOCKINGS

It is very difficult to find a smart but inexpensive silk evening stocking of open-work such as those illustrated at the bottom of page 78. The one at the left comes in all colors, with a clock of drawn-work up each side. The stocking at the right may be had in black or in white. This stocking has the open-work extending one-quarter of its length and is topped by a design of the same work.



A velvet frock which renounces its traditional dignity for the frivolity of youth is partly of American rose chiffon velvet and partly of tulle of the same shade shimmering with silver threads over a white satin petticoat; \$85



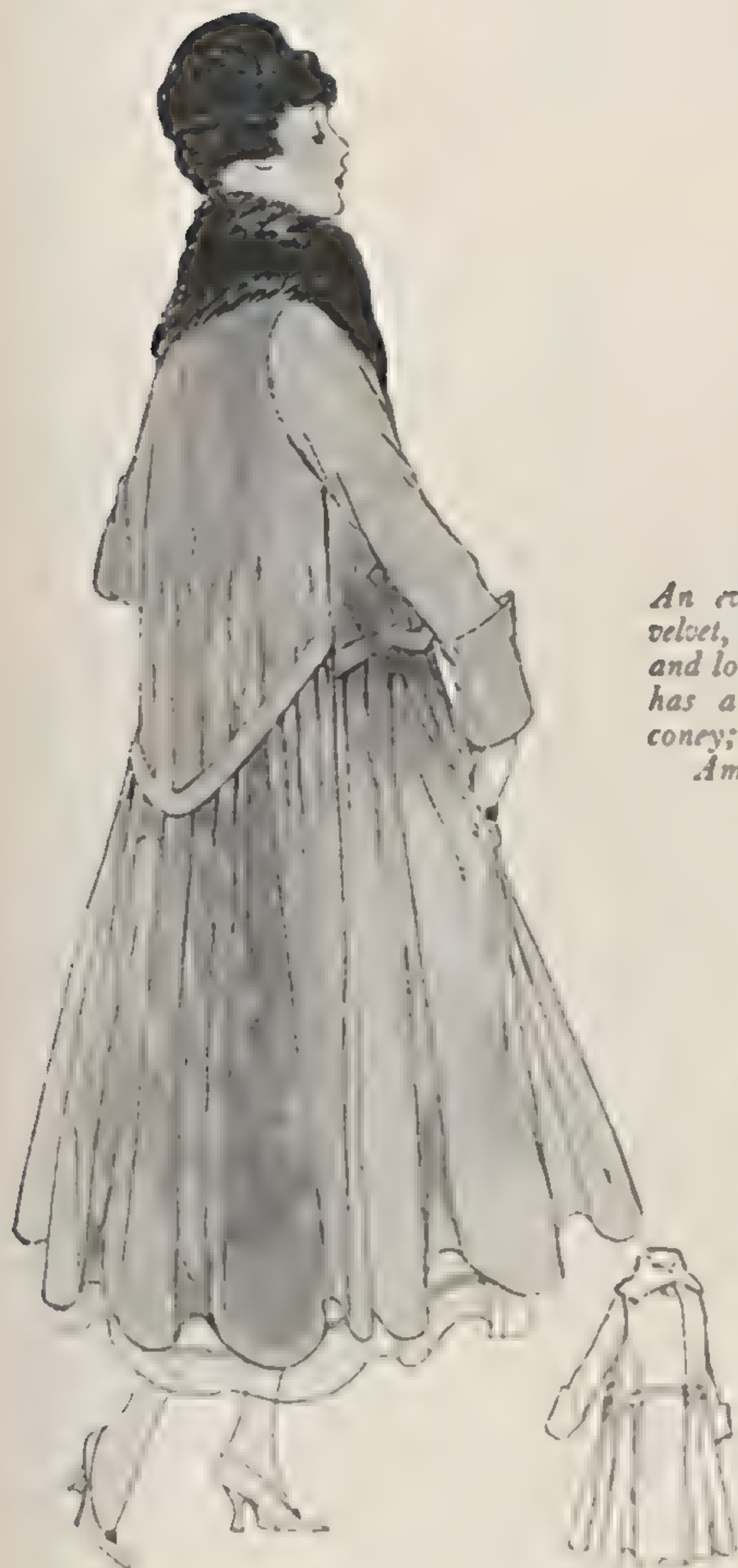
This buckle which belongs to the slipper at the lower left is of white metal set with rhinestones and may be purchased at the price of \$8.95

An evening coat of chiffon velvet, long-waisted in front and loosely belted in the rear has a deep collar of gray coneys; in peacock blue or American Beauty; \$75

The sole excuse for covering a smart evening gown is a smarter evening coat. It may be of black satin, like this at the right, trimmed with gray kit coneys; \$55



(Left) Evening slipper of silver metal cloth treated to prevent tarnishing; \$8; white metal buckle with rhinestones, \$8.95; (upper middle) patent colt or black Russia calf slipper, \$8; light or dark tan, pearl gray, or white broadcloth spat, \$3; (right) black or white satin evening slipper, \$5; aluminum buckle with rhinestones, \$2.95; (lower middle) black satin slipper, \$7; aluminum buckle with rhinestones, \$2.75





# SMART FASHIONS FOR LIMITED INCOMES

Smart Ways of Being Charming Must Include the Negligée, and Smart Ways of Being Warm Introduce the "All Day" Coat



(Above) By the simple means of this blouse in Georgette crêpe of two shades, the coat suit may be changed into a three-piece costume, which is a becoming transformation



When loonly woman leaves her recreations of business and politics and devotes herself to the serious vocation of being charming, she generally does so in a negligée. None could be better suited to her purpose than this one of corn colored chiffon, cream lace, and kolinsky

THESE are crowded days for the smart woman. When she isn't battling for her vote, assisting her chosen candidate to the presidential chair, or absorbing discourses about the labor question, she is rushing from one autumn sport to another, either as ardent participant or critical spectator. But busy as she is, she manages to find a few minutes when she may put aside serious business to devote herself to the recreation of being charming, and the thing to be charming in is, of course, the negligée.

At the upper right is illustrated a tea-gown of lavender rose satin. It has a long-sleeved coat of fuchsia shaded chiffon, bound with the satin around the top of the low straight bodice. At the waist in front is a band of fuchsia satin embroidered in silver thread, and at the front there is a corsage of silk flowers in the same shade. The skirt hangs in long graceful folds, and it has a deep facing of the fuchsia satin.

## THE CHARM OF NEGLIGÉES

The youthful negligée pictured at the upper left is of deep corn colored chiffon. The under slip is trimmed at the bottom with a wide band of cream lace, embroidered in threads of gold. The rather straight bodice, which forms the top of the slip, is of lace, it is veiled with the chiffon, and it has corn colored satin ribbon shoulder straps. Over this under slip is a chiffon coat, trimmed at the bottom with a wide band of cream lace, embroidered in gold, and edged at the neck and sleeves with natural and dyed (brown) kolinsky fur. The front part of



An "all day" coat, strangely enough, means the coat for both afternoon and evening. This coat, of black velvet trimmed with beaver, one would certainly want to wear in the morning, too



She whose complexion triumphs over black, and whose slender figure favors tailored lines, can assure herself of well-gowned afternoons in a frock of soft black satin, white satin, and batiste

If the hour of tea had no other advantages than the pleasant trailing affairs which are donned in its honor, its existence would still be justified, all the more when the affair is this exotic combination of lavender rose satin, fuchsia shaded chiffon, and fuchsia colored satin

this coat is caught in at the waist with double faced satin ribbons.

The afternoon dress illustrated at the lower right appears to be rather severe in its well tailored lines, but when it is made up in soft black satin with facings of white satin and a vest and collar of sheerest batiste, it would be becoming to any woman of slender figure. The tie and buttons are of the black satin, and the vest of batiste is finely plaited.

In the circle is illustrated a suit blouse which will make the usual coat suit a three-piece costume. It would be pretty if it were made up in Georgette crêpe of the same shade as the suit and bound with the same shade of satin, and if it had the opening at the front of cream or beige Georgette, plaited and finished at the neck with satin in beige or cream. The collar could be of the dark Georgette, faced with the light Georgette, and finished at the neck with a satin bow tie in the darker shade.

## THE "ALL DAY" COAT

Many smart women favor the all day coat—that is, a coat which is both suitable for afternoon and evening wear. The one illustrated at the lower left is of black or brown velvet trimmed with beaver, and it hangs straight in ripples at the bottom. The fastening at the side front is concealed beneath tie ends of beaver satin, which end in a tailored bow at the bottom of the velvet. The sleeves and the collar are also trimmed with bands of the beaver satin and tailored bows.



## VOGUE PATTERN SERVICE

When Vanity Began Clothes Began, and When Clothes Began Patterns Began; the Conclusion of the Whole Matter Is That a Woman's Crowning Vainglory Is Her Wardrobe



Waist No. 43633; skirt No. 43634

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

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MONTREAL, CANADA: The Children's Shop, 15 McGill College Avenue

LONDON, E. C., ENGLAND: Rolls House, Breems Building

A complete description of these and the following patterns will be found on pages 110 to 112



Frock No. 43638



Frock No. 43635



Frock No. 43637



Waist No. 43641;  
skirt No. 43642





Waist No. 43422; skirt No. 43423



Frock No. 43490

Prices and complete descriptions  
of these patterns will be found  
on pages 110 and 112



Waist No. 43493;  
skirt No. 43494



Frock No. 43425



Frock No. 43545

THEY SAY FROCKS ARE JUST FROCKS; BUT A  
CLOTH FROCK IS WOMAN'S WARMEST FRIEND

BEAUTY AND UTILITY, VANITY AND HEALTH  
MAY GO HAND IN HAND IN CLOTH FROCKS



Frock No. 43484



Waist No. 43495; skirt No. 43496



Waist No. 43613; skirt No. 43614



Frock No. 43597





Frock No. 43626



Waist No. 43277; skirt No. 43278



Frock No. 43622



Frock No. 43624



Waist No. 43541; skirt No. 43542



Waist No. 43574; skirt No. 43575



Waist No. 43161; skirt No. 43162



Waist No. 43546; skirt No. 43547

Prices and complete description of these patterns will be found on pages 110 and 112

THE GOLDEN AGE HAS COME AGAIN TO  
SHINE IN THE TISSUES OF EVENING FROCKS





Blouse No. 43640



Blouse No. 43514



Blouse No. 43589

THE PROOF OF ONE'S ORIGINALITY IS IN THE BLOUSES THAT ACCOMPANY THE SUIT

Prices and complete description of these patterns will be found on pages 110 and 112



Blouse No. 43450



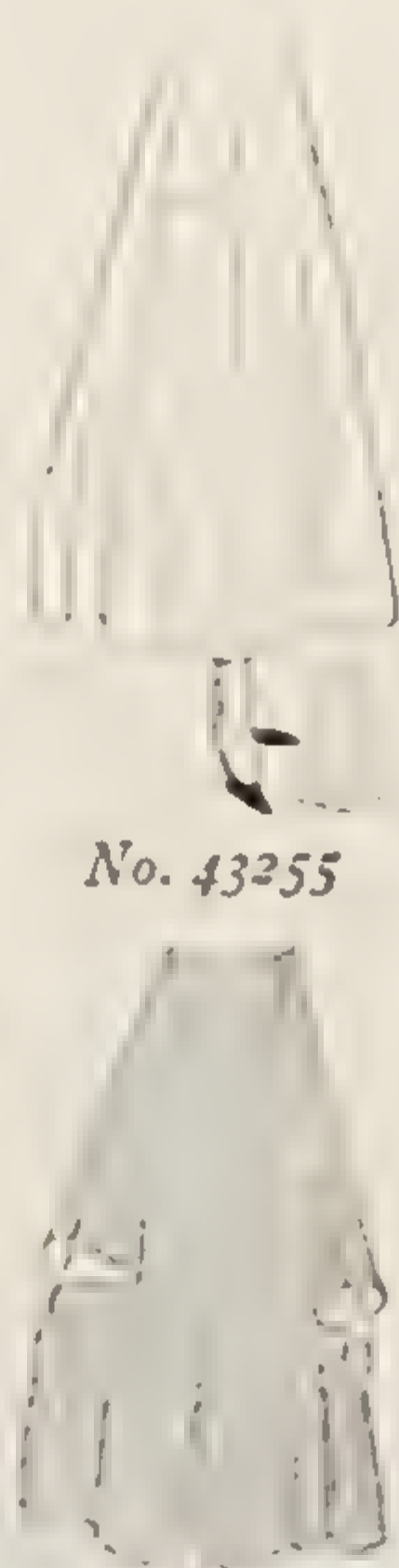
Blouse No. 43235



Blouse No. 42880



No. 42756



No. 43255



No. 43252



Blouse No. 43579



Blouse No. 43639



Blouse No. 43403



*the soup of the epicure*



*"I expect every dollar  
to do its duty!"*

It was a purchaser of Franco-American Soups who said this. Experience had taught her that the exclusive quality of these soups gives them also an exclusive value and economy for regular every-day use in the home.

How else, indeed, can the capable home manager be absolutely certain, *at every meal*, of the high quality, the daintiness, the nourishment of her soup? Even the best of home-kitchens has its awkward disappointments, but the splendid quality of Franco-American Soups is uniform and invariable.

Witness the Consommé: A really good consommé is as rare as the proverbial day in June, but the Franco-American Consommé stands as unchallenged Perfection in this difficult test of culinary art. Sleek fore-quarters of choicest beef yield the rich nutritive meat juices, clarified to a beautiful transparent amber. One may see to the bottom of the cup. The seasoning is most delicate; the flavor delicious, appetizing, gently and blandly stimulating.

Try this famous Consommé. Your grocer will have it.

*Twenty cents the can—Double size, thirty-five cents*  
*Merely heat before serving*

*At the better stores*



# Franco - American Soups

## *Selections:*

Tomato	Chicken Consommé
Mock Turtle	Chicken Gumbo
Ox Tail, thick	Clam Chowder
Clear Ox Tail	Chicken
Consommé	Beef
Bouillon	Pea
Julienne	Mulligatawny
Clear Vegetable	Mutton Broth
Vegetable, thick	Green Turtle, thick (45c)
Clear Green Turtle (60c)	

*Franco-American Broths for Invalids and Children*  
*Beef—Chicken—Mutton—15c the can*

THE FRANCO-AMERICAN FOOD CO.





## FURS

Models that express distinction, fashioned in the richest furs and in effective combinations — a collection wonderfully attractive.

*All our garments are made of the choicest pelts, by expert furriers, in our own workrooms on the premises.*

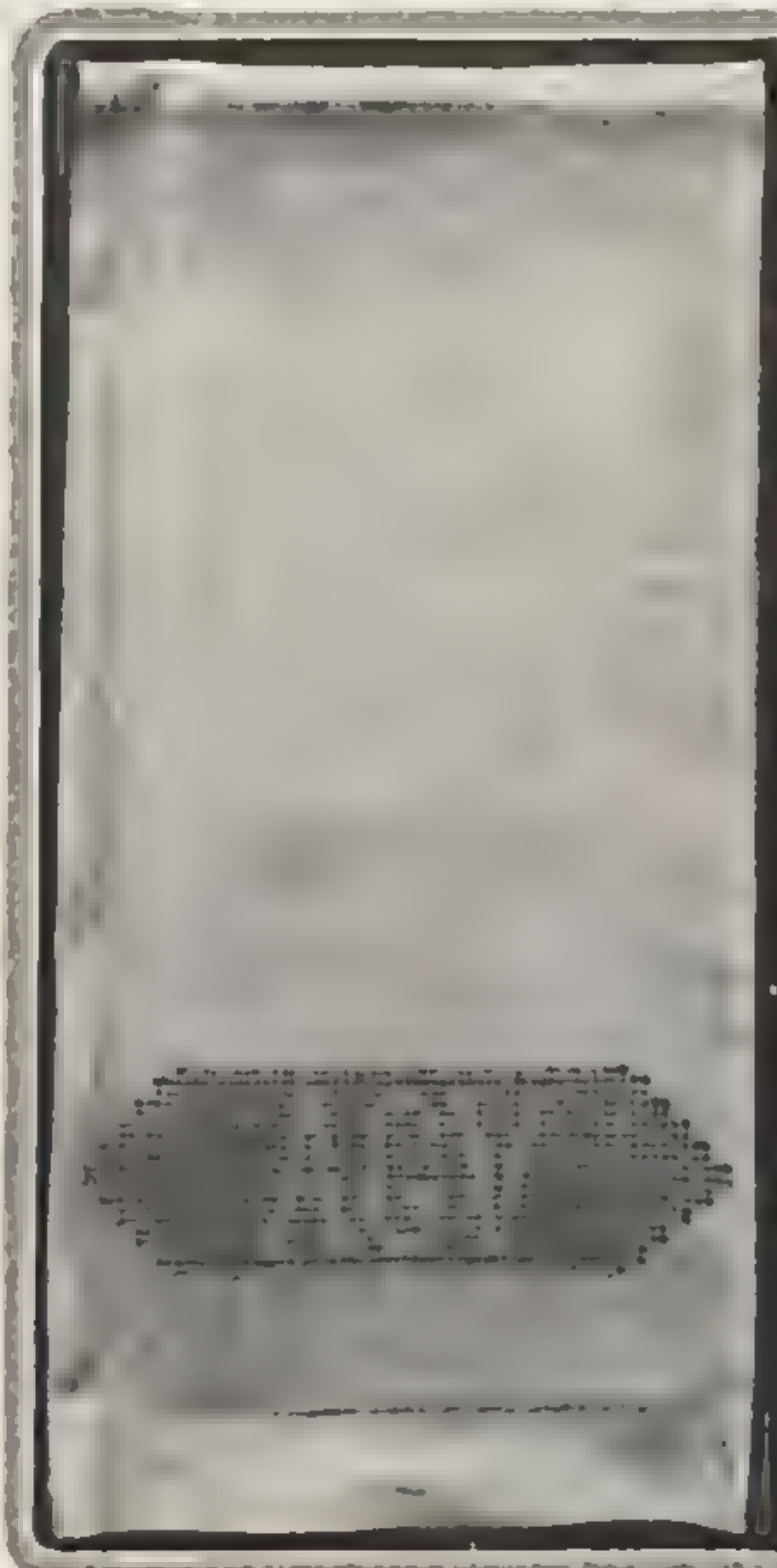
TAILOR SUITS,  
ONE PIECE FROCKS AND  
COATS FOR ALL OCCASIONS

# Stein & Blaine

Furriers and Ladies' Tailors  
8 and 10 West 36th St. New York

## THE WORK of FLYING FINGERS

*These linens are made to order especially for Christmas gifts; they must therefore be ordered early that the gifts may be finished by Christmas*



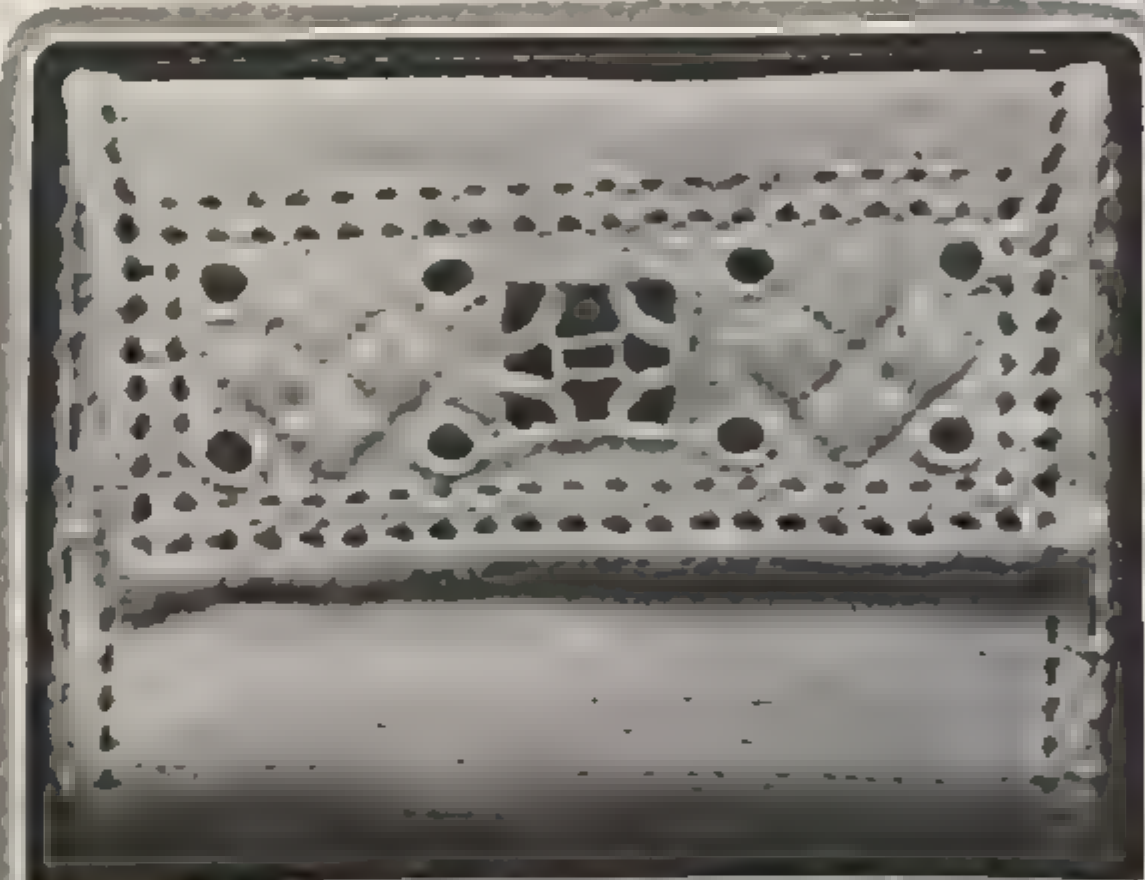
*The guest towel above is of fine striped toweling with hand-hemstitched hem and an inset of filet in which a monogram of any three or four letters is woven as ordered; \$2*



*The pillow cover for the perfect baby (yours) should be perfect; of linen of finest texture, embroidered, and real Valenciennes; 12 by 16 in.; \$10*



*The smartest handkerchief is unusual yet in quiet and dignified taste; that above is hand hemstitched, with two or three letters inset in filet in Irish linen; \$1.25*



*For the nose, yet not a kerchief; at the left is a purse case for perfumed powder-leaves of heavy ecru Italian linen, drawn and embroidered by hand; \$1*



*For the chatelaine whose household linens are her pride comes this set, of the finest Spanish linen with monograms of three letters drawn into the linen by hand; sheet, 72 by 108 in., \$17; cases, 22 1/4 by 36 in., \$7.50 each*





## *The Bashful Beauty of Tecla Pearls*

**R**UBIES are red, sapphires are blue, and diamonds cry out from every facet for recognition! but pearls are bashful as a girl in the tender twenties of her ripening and reveal their beauty slowly.

One is infatuated with other gems, but one is in love with pearls, for they alone of all jewels possess a restful, sullen beauty, subtle and irresistible in its appeal.

This is true of both Deep Sea Pearls and Tecla Pearls, for there is nothing to choose between them in coloring, orient, and animation.

They differ only in that Deep Sea Pearls cost a fortune, whereas Tecla Pearls entail no financial embarrassment!

Tecla Pearl Necklaces  
in graduating strands  
with diamond clasp  
\$75 to \$350

*Tecla*  
*398 Fifth Avenue - New York*  
10 Rue de la Paix, Paris



## S O C I E T Y

## DREICER &amp; CO

Jewels

FIFTH AVENUE at FORTY-SIXTH  
- NEW YORK -

## Jewels

DREICER JEWELS ARE  
OF THE HIGHEST ARTISTIC  
MERIT—EACH DREICER  
JEWEL EXPRESSES IN ALL  
OF ITS MANY CHARACTER-  
ISTICS AN INDIVIDUALITY  
THAT GIVES IT AN EM-  
INENT DISTINCTION—

## DREICER &amp; CO

Jewels

FIFTH AVENUE at FORTY-SIXTH  
- NEW YORK -

BRANCH AT CHICAGO

## Births

## NEW YORK

**Drexel.**—On October 8, to Mr. and Mrs. Anthony J. Drexel, Jr., at Georgian Court, Lakewood, New Jersey, a daughter.

**Short.**—On October 4, at Yonkers, New York, to Mr. and Mrs. Charles Wilks Short, Jr., a son.

## PITTSBURGH

**Binns.**—On August 23, to Mr. and Mrs. Ralph Holden Binns, Jr., a son.

## Deaths

## NEW YORK

**Keene.**—On October 9, at her home in Cedarhurst, Long Island, Sarah Daingerfield Keene, widow of the late James Robert Keene.

**Kernochan.**—On September 1, at the home of her daughter, Mrs. Lewis F. Burrough, Grace W. Ogden Kernochan, widow of the late Henry Parish Kernochan.

## PHILADELPHIA

**Lippincott.**—On October 4, at Germantown, Pennsylvania, Robert Cook Lippincott.

## Engagements

## NEW YORK

**Borland-Moffitt.**—Miss Ella Anfrere Borland, daughter of Mr. John Borland, to Dr. Albert Moffitt.

**Harahan-Mouquin.**—Miss Ruth Harahan, daughter of Mr. William J. Harahan, to Mr. Louis H. F. Mouquin, son of Mr. Louis C. Mouquin.

**Kinnear-Smylie.**—Miss Carmen Kinnear, daughter of Mr. Wilson S. Kinnear, to Mr. Charles Albert Smylie, son of the late Major Charles A. Smylie.

**Smith-Barry.**—Miss Alice Hoadley Smith, daughter of Mr. William Palmer Smith, to Lieutenant David S. Barry, Jr., U. S. M. C., son of Mr. David Sheldon Barry, of Washington.

**Van Vorst-Cagiati.**—Miss Marie Van Vorst, to Signor Gaetano Cagiati, of Rome, Italy.

## BALTIMORE

**McLean - Griffin.**—Miss Anne McLean, daughter of Rear-admiral Thomas Chalmers McLean, U. S. N., retired, to Mr. Nathaniel E. Griffin, son of Dr. Edward H. Griffin.

## BUFFALO

**Mack-Metz.**—Miss Norma Emily Mack, daughter of Mr. Norman E. Mack, to Mr. Philip Frederick Metz, of Omaha, Neb.

## CHICAGO

**Shaw-McCutcheon.**—Miss Evelyn Shaw, daughter of Mr. Howard Shaw, to Mr. John T. McCutcheon.

## PHILADELPHIA

**Downs-Evans.**—Miss Elizabeth Wharton Downs, daughter of Mrs. Norton Downs, to Mr. Rowland Evans, Jr., son of Mr. Allen Evans.

**Elliot-Green.**—Miss Natalie Wheeler Elliot, daughter of Mr. Richard McCall Elliot, to Lieutenant Fitzhugh Green, U. S. N., son of Mr. C. S. Green, of St. Joseph, Missouri.

## ST. LOUIS

**Nagel-Sweetser.**—Miss Mary Shepley Nagel, daughter of Mr. Charles Nagel, to Mr. Homer Loring Sweetser, son of Mrs. Frank E. Sweetser, of Brookline.

## WASHINGTON

**Chase-Thompson.**—Miss Elizabeth Sanders Chase, daughter of Captain Volney O. Chase, U. S. N., to Lieutenant John McDonald Thompson, Fifth Cavalry, U. S. A., son of Mrs. Charles T. Thompson.

## Weddings

## NEW YORK

**Barlow-Dana.**—On September 20, in St. Mark's Church, London, Lieutenant William Tait Barlow, of the Royal Garrison Artillery, and Miss Marjorie Farlee Dana, daughter of Dr. Charles L. Dana.

**Beatty-Corning.**—On October 7th, at Moorelands, Stamford, Connecticut, Mr. Francis Beatty and Miss Helen Corning, daughter of Mr. Edward Corning.

**Cannon-Oden.**—On September 27, at Scarsdale, New York, Mr. James Graham Cannon, Jr., son of the late James G. Cannon, and Miss Ann Cecil Oden, daughter of the late August Oden.

**Coles-Scudder.**—On October 10, in the

Cathedral of St. John the Divine, Mr. Archibald K. Coles, son of Mr. Francis W. Coles, and Miss Edna H. Scudder, daughter of the Reverend Henry T. Scudder.

**DeMott-Phillips.**—On November 4, in the Chapel of St. Bartholomew's Church, Mr. Monroe Van Wart DeMott, son of Mr. Clifford Monroe DeMott, and Miss Helen Irving Phillips, daughter of Dr. Wendell C. Phillips.

**Jennings-Stoddard.**—On September 28, at the home of the bride, Mr. Albert Gould Jennings and Miss Marion Stoddard, daughter of the Reverend Charles Augustus Stoddard.

**Myles-Greer.**—On November 8, in the Cathedral of St. John the Divine, Mr. Robert C. Myles, Jr., son of Mr. Robert C. Myles, and Miss Dorothy Greer, daughter of Mr. Lawrence Greer.

**Sanford-Harrison.**—On September 30, in St. Agnes' Chapel, Mr. John William Sanford, son of Mrs. Samuel King Sanford, of Baltimore, and Miss Anne Page Harrison, daughter of Mr. William Beverley Harrison.

**Smith-Sterry.**—On October 21, in St. Luke's Episcopal Church, Mr. George Watson Hall Smith, of Providence, son of Mr. Charles Morris Smith, Jr., and Miss Prudence E. Cleveland Sterry.

**Wood-Turnbull.**—On September 30, in the Episcopal Church, Bernardsville, New Jersey, Dr. Chalmers Wood, Jr., son of Mr. Chalmers Wood, and Miss Katherine Benedict Turnbull, daughter of Mr. Ramsay Turnbull.

## BALTIMORE

**Hamilton-Page.**—On November 4, at the home of the bride's parents, Mr. William Howard Hamilton, son of Mrs. Matthew Hamilton, to Miss Rosalie Braxton Page, daughter of Mr. William Carter Page.

**Spencer-Warfield.**—On November 8, at Christ Church, Lieutenant E. Winfield Spencer, Aviation Corps, U. S. N., son of Mr. E. W. Spencer of Highland Park, Illinois, to Miss Wallis Warfield, daughter of Mrs. J. Freeman Rasin.

## BOSTON

**Ames-Holt.**—On October 12, Mr. William Hadwin Ames, son of the late Governor Oliver Ames, and Miss Fanny Holt, daughter of Mr. Ira W. Holt.

**Thomas-Waterbury.**—On November 11, the Reverend Raphael Clarke Thomas and Miss Norma Rose Waterbury, daughter of Mrs. Henry Peabody.

**Watson-Lasell.**—On October 14, Mr. James Sibley Watson, Jr., of Rochester, New York, and Miss Hildegard Lasell, daughter of Mrs. Chester Whitin Lasell.

## BUFFALO

**Prentice-Woodward.**—On September 30, in Trinity Chapel, Mr. Clarence Clark Prentice and Miss Frances Woodward, daughter of Supreme Court Justice Woodward.

## MINNEAPOLIS

**Piper-Pennington.**—On October 26, Mr. George F. Piper, Jr., and Miss Nina Pennington, daughter of Mrs. Edmund Pennington.

## PHILADELPHIA

**Hackett-Holden.**—On October 21, in the Church of St. Luke and the Epiphany, Mr. Waldo Nobel Hackett and Miss Katharine Holden, daughter of Mr. George Stephenson.

**Wilson-Williamson.**—On November 4, in St. Mark's Church, Mr. Coffin Colket Wilson, Jr., and Miss Marie Louise Williamson, daughter of Mr. Frank Williamson.

## PROVIDENCE

**Gage-Lippitt.**—On September 30, Brigadier-General Morelon Foley Gage and Miss Frances Lippitt, daughter of Senator Henry F. Lippitt.

## ST. LOUIS

**Walsh-Crosby.**—On October 3, Mr. N. S. Choteau Walsh, son of Mr. Julius S. Walsh, and Miss Julia Crosby, daughter of Colonel William D. Crosby, U. S. A.

## WASHINGTON

**Boncompagni-Draper.**—On October 25, Prince Andrea Boncompagni, of Rome, Italy, and Miss Margaret Preston Draper, daughter of the late General William F. Draper.

## Weddings to Come

## PHILADELPHIA

**Daniel-Verner.**—On November 22, Mr. Channing W. Daniel to Miss Katharine Verner, daughter of Mr. William R. Verner, of Wayne, Pennsylvania.

## WASHINGTON

**Holcombe-Clover.**—On November 11, in St. John's Church, Major Thomas Holcombe, Jr., U. S. M. C., to Miss Beatrice Clover, daughter of Rear-admiral Richardson Clover, U. S. N., retired.





## Historic Furniture Of the XVII and XVIII Centuries

This interesting Jacobean Oak Refectory Table is illustrative of the many unusual pieces in the notable collection of rare antiques, facsimiles and hand-made replicas on view in our Division of Furniture and Decoration.

The extraordinary diversity of the exhibit, which provides for all the rooms of the modern house, permits a selection admirably adapted to decorative requirements of either simple or pretentious character.

# W. & J. SLOANE

Interior Decorators

Furniture Makers

Floor Coverings & Fabrics

Fifth Avenue and Forty-Seventh Street

New York





## Dainty Outer Garments Gracefully Designed

*For the Little Tots  
and Older Children*

Excellent values in *Infants' French and Domestic Dresses*, sizes from 6 months to 2 years. These are of fine quality Nainsook, prettily trimmed, and while machine-made are very attractive. 50c to \$3.75.

The *Hand-Made Dresses* are dainty creations, sizes from 6 months to 2 years. Both imported and domestic, made of finest materials, at prices from \$1.50 up.

Of *Infants' Coats, Caps and Bonnets* there is a broad choice in Crepe-de-Chine, Cashmere, Silk and Washable Corduroy, all fashioned in pleasing taste. Sizes for 6 months to 3 years. Prices \$3.75 to 22.50.

*Colored Wash Dresses* for the nursery or class room, fashioned in smart tailored effects from our own Chambray and Linens. Sizes 2 to 12 years, \$4.75 to 16.50.

*Special Bloomer Dresses* for wear and tear, made of Blue and Pink Chambray in simple tailored models. Particularly serviceable for children from 4 to 10 years, \$2.25.

Charming *Winter Coats and Hats* in the popular shades and materials at very moderate prices.

For Boys from 2 to 5 years, *Wash Suits* of Linen, Madras and Chambray in suitable colors, \$2.25 to 8.75.

*Rompers* in White and colored materials, hand-smocked and tailored, \$1.00, 1.25 and 2.50.

A new and complete assortment of *Maids' Caps, Aprons, Collars and Cuffs* at prices from 50c to \$3.75.

*Orders by Mail Given Special Attention*



Reg. Trade Mark

**James McCutcheon & Co.**  
Fifth Ave., 34th and 33d Sts.  
New York



*Of painted shells  
are the flowers in  
this early Victor-  
ian basket. Will  
antimacassars  
come next?*

## DOMESTICATING SUMMER

(Continued from page 64)

the remodeling of borders and the dividing of too prosperous perennials. There is much work for the garden lover, much to consider and to decide, but the color of summer, its warmth and glory, its flowers and butterflies, have gone.

Yet why plan so far ahead? Long cheerless winter months have to be passed before any of these hopes can be realized. Why not map out summer plans for this coming winter and dream that they may come true? There are fairies in the world who can bring realization to our dreams. Even if they are not the fairies of our childhood, floating and ethereal, gathering in woodland and moonbeam, or, as Mr. Granville Barker shows them to us, golden from head to foot, still they are fairies who by their skill, their art, and the love they bring to their labor, can give us the sensation of summertime. These clever artists can cheer our homes and brighten our rooms by flowers fantastic, beautiful, and rich in color. This craving for color is a thing that haunts one, especially in this country where, although a brave attempt is made at bright, daring, and new color combinations in summer clothes, a vague fear of the same hues seems to settle on every one as soon as summer departs.

### COLORS IN WINTER COSTUMES

It seems strange that people do not realize how much more cheerful winters in town might be if they would transpose the color harmonies just discarded, their bright and vivid sports coats, for instance, into heavy and warm garments, which would retain the colors now so dear to every one. Women nowadays have all become brilliant colorists and artists who combine new and daring harmonies. None of the gay colors we have seen all through the summer have ever had such a vogue, and consequently we feel their absence the more. It seems a pity that all this newly acquired color experience should be wasted till next summer, and that gray and navy blues should be "de rigueur" during the next six months. Lovely, new, and brilliant, and at the same time warm, materials are clamoring for a chance, be it in coats or gay skirts, to take the place of those amusing chintz ones, so varied and original. Once in fashion, suitable new materials would soon be flooding the market, since the supply generally follows the demand for an article in the shortest possible time. However welcome such a mode, this is not a discourse on

feminine fashions, nor on ways of wearing frocks. That subject is left to experts. Here are to be considered the possibilities of prolonging in some artificial way the atmosphere of summer. There certainly should be, and there are, ways of doing this without having recourse to the obvious one of running up heavy bills at the florists.

When I lived in Venice I had flowers all summer long. They came from Padua, from Treviso, from Vicenza, for gardens in Venice are very rare, and they consist generally of paved courts and earthenware pots containing lemon or orange trees. Nevertheless, as it happens, I did have an actual garden with gravel paths, and one or two real trees did grow in it, but flowers were scarce. When winter came, one could buy only a few dull looking blossoms at the little florist store, and one depended largely on friends in modern Milan or even Rome, to send occasional boxes of flowers. Unlike Venice, Milan and Rome boast of such luxuries as nurseries and greenhouses. It had therefore become my custom to gather my winter flowers in Murano amongst the glass and bead makers, who, with the lace girls, sit and work in front of their houses.

These clever Venetians are adepts in fashioning exquisite flowers worked in beads. They make hydrangeas, iris, glloxinias, forget-me-nots, anemones, and other blossoms. The work is slow and very minute, and therefore it is rather scarce. It requires almost an artist to give these flowers the correct coloring. When they are grouped in bunches, a delightful effect, both in tone and design, is achieved. They were realistic enough to mystify my Venetian friends, and many of them inquired whence these charming and rare blossoms had been imported. My poor little Murano bead girls were totally unknown to their aristocratic compatriots.

### THE ARTIFICIALITY OF HOTHOUSE FLOWERS

These bead flowers may not always appeal, for some people consider it an almost unpleasant idea to have flowers about that are not absolutely fresh and fragrant. But what charm and atmosphere can there be in January, in New York, about a sweet pea, a corn-flower, a sweet-william, or a forget-me-not? We know they come from a florist, that they

(Continued on page 92)



*This Japanese flower-ball is made of muslin and silk flowers embroidered in diamonds. The tanshi, of red and white silk, is four feet*





*Fashionable Four O'Clock before the  
Hotel Plaza, New York.*

THE family in a motor car shod with Goodyear Cord Tires travels in serene confidence. Quite apart from the distinction conferred upon any car by such equipment, is another and larger satisfaction: the sure knowledge that whatever the occasion, these are tires adequately to meet it, whether in point of comfort, quality or endurance. That such a product should cost a little more is natural; that it should justify such cost by better service is our achievement.

GOODYEAR

*Good for the Road*



# WALPOLE BROS.

## Irish Linen Manufacturers

373 Fifth Avenue, New York  
[Corner of 35th St.]



**M 19**  
Hand - Drawn Mosaic  
Luncheon Set, Com-  
prising:  
One 27x60 Centre Piece  
Twelve 12x18 Plate Pieces  
Twelve 20x20 Serviettes  
Price, \$195.00 per set.

*Thanks-  
giving*

*A Walpole  
Table Damask  
will add dig-  
nity and lustre  
to the occa-  
sion.*



**No. 84**  
Double Damask  
Table Cloth.  
Rich Scroll design. 2 1/4  
x 2 1/4. \$11.25 each. Other  
sizes at proportionate  
prices. Dinner Napkins, \$16.50 Doz.

Linen  
Catalogue  
post  
free



**No. M 16**  
Handsome Dining  
Cloth, Mosaic Drawn Work  
Cloth 90" diameter }  
12 Napkins, 24x24 } Price, \$210.00 the set.

Walpole Bros. have recently opened a store at 583 Boylston St., Boston,  
for the convenience of their New England clientele.

Xmas  
Gift  
Catalogue on  
application

## DOMESTICATING SUMMER

(Continued from page 90)

have cost much, and that they have been sent in straight from the hothouse. Such sweet and old-fashioned summer flowers should be let alone during the winter; they belong to a season of warmth and sunshine, and when they are used out of season they create much more of an atmosphere of artificiality than my poor bead flowers or even flowers made of wool. These, at least, are pure and honest decoration. Why not use camellias, orchids, or any flowers which in our northern climes are not generally associated with our summer and garden season? To me, somehow, choice and rare flowers mean very little; nature's more simple children, those which create an atmosphere of sentiment and poetry, are my favorites. This preference is evidently shared by birds and butterflies, for they are more partial to my old garden than they are to the manor-house grounds farther down the river, resplendent with rhododendrons, rare azaleas, and prize begonias, in stately rows.

### THE RIGHT FLOWERS AT THE RIGHT TIME

The principle of using the right flowers at the right season applies even to millinery, for no woman, in Paris, at least, would wear a hat trimmed with camellias in July or a hat decorated with cornflowers at Christmas. I have even noticed that violets are not used later than April, when they are for a short time replaced by lilacs; nor does one see roses before May. It is an unwritten law, the violation of which would be as much a breach of good taste as wearing one's dinner gown for luncheon.

Flowers made of wax, of shells, of feathers, or of wool, can all be perfectly lovely, when they are not entirely dreadful. It all depends on their arrangement and disposal. I had some feather flowers, made in Japan and picked up in Los Angeles, which became things of beauty when they were grouped in a basket, but which had looked like nothing but a discarded duster while they were relegated to a dark corner on a shelf.

As to flowers made of shells, painted and placed in vases or baskets, there is no decoration which I, at least, find quite as charming for the mantel. Some of these flowers are made in Mexico and Central America; some, fashioned in England, reigned supreme in Victorian days and in some instances are so exquisite in tone that Bakst and his followers must have seen some of these and gathered inspiration for colorings from them. Some very pleasing effects are achieved with flowers made of crystal and arranged in vases. Even if they are not brilliant in color, they may sparkle and illumine a dull spot in the drawing-room. They are especially effective when they are placed against the light. I designed a pair of vases filled with these crystals for Mrs. Willard Straight, to be used in her new house. They are placed on a table in front of a window, and in the rays of the sun they are very exquisite.

It seems belated to mention those charming little Chinese trees made of jade and semi-precious stones. I am afraid their vogue, for collectors at least, is over, as one can see them in shop windows all down Fifth Avenue, and they may also be found in most department stores. As the rue de la Paix modistes say about exclusive models which the Paris Bon Marché has copied and commercialized, "Ils sont absolument tombés dans le commun!" What applies to hats applies to jades. Any unique and rare novelty loses its charm and value as soon as it has been commercialized and reproduced by the dozen. However, these little Chinese flower pieces remain dainty and exquisite decorations. They brighten a room very successfully, and

the coloring and workmanship are enchanting. I am, of course, thinking of the finer examples, as purchasers should beware of modern Chinese imitations, certainly cheaper but absolutely useless, since they are coarsely made and entirely devoid of quality and atmosphere. A delightful and so far unique piece of Chinese decoration, which is very attractive, is a group of green jade butterflies, fixed on wires, and seemingly fluttering about a coral tree. These butterflies are worked all over in pearls, rubies, and various Chinese gems of unknown names. They produce a bewildering impression of luxury and gorgeousness.

But one need not go to art for butterflies since the real ones, when they are iridescent and lovely in color or deep black, lend themselves beautifully to decorative effects in our rooms. We need not revert to glass cases filled with what, to connoisseurs, may be a rare collection, though I must admit that my new-born love for these bright-hued insects was first started by just such a collection which I discovered at the San Francisco Exposition amongst the Brazilian exhibits. Since then I have been designing quite a number of amusing pieces introducing butterflies. I have a small pole-screen, recently made. The oval, framed in an inch-deep moulding, is of a dark tone on which real butterflies, blue, yellow, orange, and black are grouped. The stand is painted in blues and black. It is not only a cheerful piece, but the little fire-screen is highly decorative in any room.

### THE CHARM OF BUTTERFLIES

Still working from the same inspiration I recently decorated a small boudoir. A dado of white lacquered wood runs around the room to about four or five feet from the ground. Above this the walls, as well as the ceiling, are plain white plaster. Over the dado is a border of real yellow butterflies. The butterflies are let into the plaster and a glass flush with the wall covers them. This butterfly frieze is about eight inches wide, and it is edged with metallic blue. The few pieces of furniture in the room are white. The carpet and the heavy gauze curtains held back by holders of metallic green are both dark blue. Some black velvet cushions with a few dots of yellow make this little room very quaint and it gives one an impression of summery atmosphere difficult to render in mere words.

I have tried here to imprison the color and warmth of the vanished summer atmosphere. It is, perhaps, an ambitious attempt; perhaps also a futile one. Yet—why not struggle with the impossible, and, with a quixotic lack of humor, fight the windmills—the cold winter months and the cheerless grayness of nature?

*Note: When you have seen the December 1 Vogue, and pored over its pages of gift suggestions, make out a list of those you want and mail it to Vogue. This is the way that "do your Christmas shopping early" can mean something in your life. You really don't need to shop early at all, but let Vogue do it for you. Vogue has culled from the mad profusion of the Christmas displays the things which appeal to people of discriminating taste, so that you may be saved the miles and miles of weary looking for "just the right thing." As soon as you can send your check, Vogue will stand at the counter, beckon the floor manager, wait for service, select the article, count the change, mail the package—in short, do all those things for you that you don't want to do for yourself.*



Woodbury's Facial Powder is put up in a special two-part box. Four tints. 25c everywhere.



## Powder by day as often as you like— —but do let your skin breathe by night

A GOOD face powder, wisely used, both adds to a woman's charm and furnishes a very welcome protection to her skin.

So, make your powder box your constant companion if you wish, use it as often as you like—but *don't*, if you really want to have and keep the charm of "a skin you love to touch"—*don't* go to bed a single night with the tiny powder flakes still lodged in the delicate pores. They are sure to clog these wee breathing spaces of the skin and cause them to grow coarse and large. And a dry rubbing or grease cleanser merely serves to force the powder flakes, mingled with dirt and oil, deeper into the pores causing blackheads and blemishes. Instead—

*Spend five minutes this way tonight:*

Dip a cloth in warm water and hold it to the face until the skin is softened and damp. Now, take a cake of Woodbury's Facial Soap and go over your face *with the cake itself* just as a man does with a shaving stick. Then dip your finger tips in warm water and work up a lather from the soap left on your face. Rub this cleansing, antiseptic lather thoroughly but gently into the pores of your skin. Rinse with warm water, then with cold. If possible, finish by rubbing the face for a few minutes with a

piece of ice. For a sensitive skin, substitute a dash of ice water for the application of the ice itself.

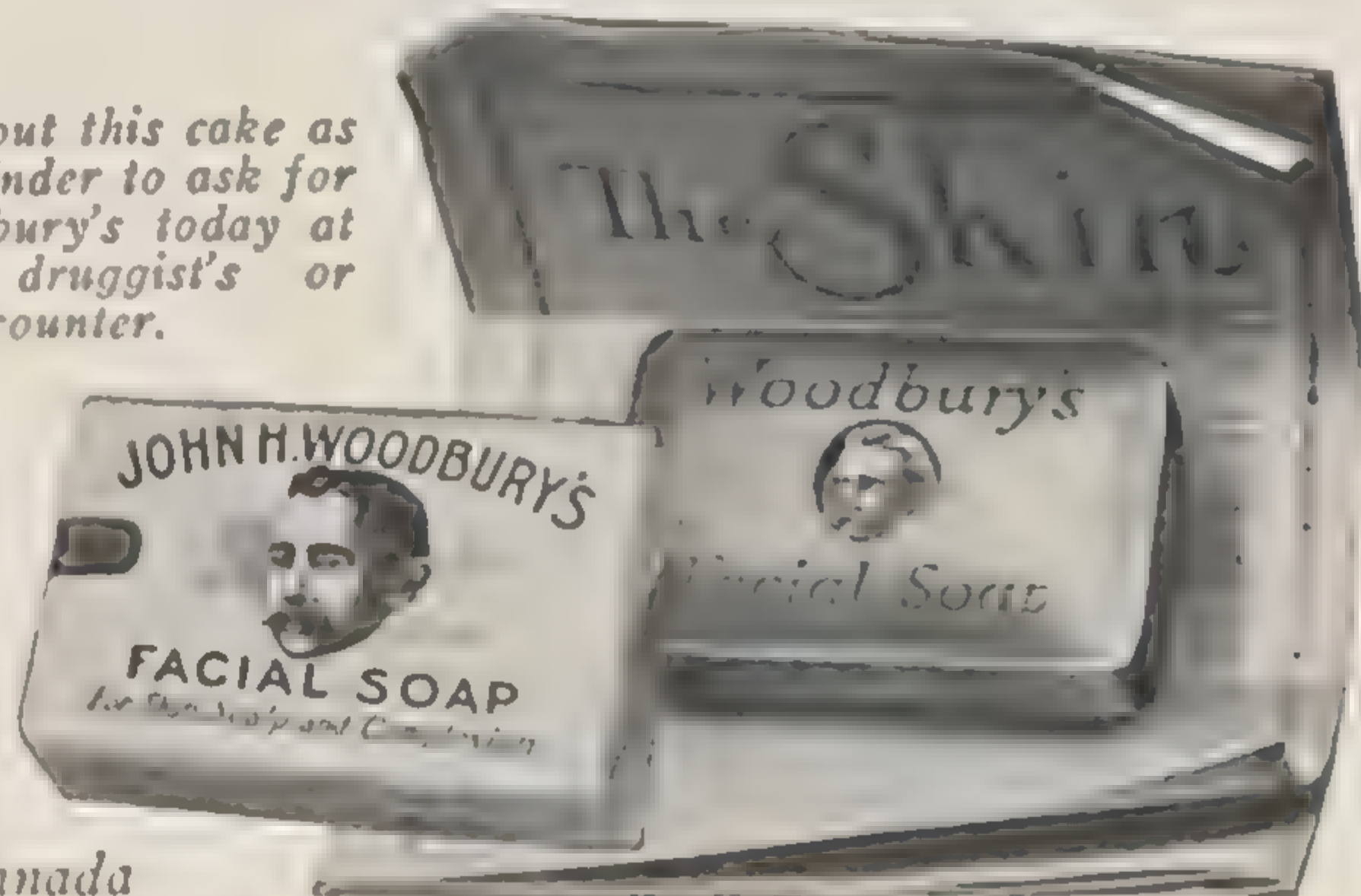
Use this treatment *persistently* and use powder as often as you like. Your complexion *cannot help* taking on step by step that permanent clearness, freshness and charm which the steady use of Woodbury's always brings. Woodbury's Facial Soap is the work of a skin specialist. A 25c cake is sufficient for a month or six weeks of this treatment. Get your cake today and begin tonight to let your skin really *breathe*.

*Write today for week's-size cake*

For 4c we will send you a cake of Woodbury's Facial Soap large enough for a week of this treatment. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. Write today! Address *The Andrew Jergens Co.*, 1232 Spring Grove Ave., Cincinnati, O.

If you live in Canada, address *The Andrew Jergens Co., Ltd.*, 1232 Sherbrooke St., Perth, Ontario, Canada.

*Tear out this cake as a reminder to ask for Woodbury's today at your druggist's or toilet counter.*



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## GETTING NEXT TO GODLINESS

THE daily bath may be termed the true democracy of the tub. It is but a step from democracy to aristocracy, for even if we have "spacious baths spreading around like a Roman province," and have not the softening healing accessories to make the water for the morning ablution a beautifying process, the bath becomes a plebeian affair indeed—possessing not even the stimulation of a Mannheim bath. Salt, either rubbed over the body or thrown into the tub, was the cure-all of the ancients and was always used by the athletes. To-day salt baths are famous as beautifiers. Mannheim salt may be had in wooden boxes for \$1.

A wonderful bath preparation which is endorsed by a noted beauty consists of one pound of oatmeal, one pound of fine bran, one pound of rice, eight ounces of bi-carbonate of soda, eight ounces of borax, one pound each of dried lavender flowers, thyme, and bay leaves. This is boiled in a sufficient quantity of water for an hour and, after straining, is bottled. Two quarts of the preparation are added to the bath.

Another excellent bath as an antidote for the ravages of the winter on the skin is prepared thus: an emulsion is first made of soft white soap, essence of turpentine, tincture of benzoin, essence of Norwegian pine in which has been previously dissolved four ounces of bi-carbonate of soda and two pounds of sea salt. Two quarts of this mixture is added to the water for the hot bath. These baths are most refreshing and invigorating.

### A FAMOUS DANCER'S POWDER

Joan Sawyer uses in her bath and in her face dip a powder made by an Austrian skin specialist; the secret of beauty is not alone in the powder, for in the very heart of each little cheesecloth bag of powder is a tablet of some secret ingredient which, when melted with the powder in the bath, gives tone and lustre to the skin. There are twelve bags in a lavender box priced \$2.

One woman who is no longer young attributes her recent juvenescence to the steam roller. This is the old floor-rolling method simplified and glorified. Soft wood "rollers" roll away the flesh; and no woman need longer look with envy upon her slender sister. As the machine is complicated and expensive, it is not intended for home treatment, but may be had at a reliable shop. The treatment may be had for \$25.

The steam bath is also an aid to reduction. After such a bath, a warm bath softened with the essence of pine is healing and revivifying. This essence is made by the same expert who makes the bath powders for Miss Sawyer, and may be had for \$1 a bottle. A small bag of balsam pine needles thrown into the bath, ten minutes before stepping in, will give a tempting piney odor to the

water. Bags filled with the healing pine mixture, seven in a box, one for each day of the week, cost \$2 the box.

Small boxes of lemon-verbena tablets, one dozen in a lemon colored carton, may be purchased for \$1.50. Bath crystals, in all shades and odors, will always have a place of prominence on the bath-room shelf of the well-groomed woman. The crystals now come in various odors and colors, in bottles ranging in price from \$1.50 to \$5. Lemon-verbena bath crystals made by an English firm may be had at \$1.50 the jar; the large jars cost \$5.

### SOAP AND ITS ADVOCATES

Adelina Patti whose youth and beauty were undoubted accessories to the success of her marvelous voice used soap and water most lavishly on her face. Many skins can not stand the drying effect of soap, but for those who need this drastic measure to remove the excess moisture, there is a lemon-glycerine soap made up in transparent bars and in various colors. The soap is sixty cents a box and the bar may be cut into three cakes. A geranium soap is made skillfully by a noted specialist in soothing oils; it gives a creamy lather and is a perfect emollient for the skin. A box of six cakes in delicate pink is priced at \$2.

The English soap bowl and the soft fibre brush are used by many beauties, especially if the olive oil rub is indulged in before the bath. The oil is rubbed in well for a few seconds before the tub is taken and the pores of the skin absorb the nourishment from the oil. All traces of the oil are removed by the bath of softened water and a cleansing soap. The small stone crocks of olive oil which come for this purpose are priced at \$1; the bath bowls and brush complete are \$4.

A cloth is now considered most sanitary for use in bathing. Wash cloths of fine texture in silk and cotton are made in generous squares blocked blue and white or pink and white. These cloths in bundles of six cost \$1.50. Small linen towels with plain scalloped edges come in bundles of a dozen; these are used for removing the emollients from the face before the dip. Huge bath towels, of soft Turkish toweling, large enough to cover the entire body, are inscribed with the initials of the owner in the middle of the lower end of the towel just above the border. These towels are smarter in white, though they come in colors, and are priced at \$2.50 and \$5 each.

The powder which is the fad of the moment is fine and soft and clings to the skin. It comes in a larger cylindrical carton for seventy-five cents. Another face powder which is being imported from Paris comes in various shades; one is the color of a Maréchal Niel rose and is intended for the woman with an unusually fair skin. It gives the skin the ivory tint of the new egg shell, a tint much in vogue this season. This powder may be had at the price of \$1.50 the box.





*Nov. 20<sup>th</sup> to 25<sup>th</sup>*

*UNDERWEAR WEEK*

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*(Hand Finished)*  
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**T**HE week from *Monday* to *Saturday* of November 20th to 25th is your opportunity to see, at your favorite store, the most attractive variety of the finest Under-

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Quality, fit, comfort, warmth, beauty and real value for your money are the things you want, and it is on these points that the American standard in underwear has been set by "*Mérode*" and "*Harvard Mills*" garments. But you pay no more than for unknown kinds.

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*Children's Garments and Union Suits are two specialties of which we are particularly proud. Every woman readily appreciates the reasons. New styles have been designed for the women who wear the pretty fashions of today, yet want to be cozily warm and properly protected from cold.*

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New York

## THE GHOST OF OLD VERSAILLES

(Continued from page 54)

colored ribbons, was held before a light and turned slowly upon two sticks by grave attendants, while the very people whose counterparts were exquisitely painted upon it sat watching. One can imagine the running fire of airy comments as the slowly rolling scroll discovered the changing festivities of the day, the season, and the year.

We were down on our knees on the floor while the possessor of this treasure unrolled it for us. With all sorts of ejaculations of delight, and a running fire of marvelous French, the pale pageant of old Versailles slid before our eyes.

### THE PAGEANT OF OLD VERSAILLES

The scroll begins at one end with trees and a coach dashing through the trees, with men and outriders in red coats. Then comes the late sunset, an old woman walking with a basket on her back, men fishing, a very elegant gentleman in a long coat and buttoned leggings. The leaves on the ever-occurring trees become thinner and thinner.

Now begin the wonderful winter fêtes, where the gallants drive fantastic sleighs drawn by horses with red and blue plumed head-dresses. These horses all prance along with their forefeet in the air. In the distance little figures are skating and the roofs of the delightful red brick houses of old Versailles are snow covered. Then comes a little bridge across a stream, and two gossipers, with great jars on their backs, meet and stop to talk upon it.

The scene changes like a kaleidoscope, and the eye quickly picks out points of color, here a hint of green in the background, there a shining blue lake. A tiny farm is laid out in fields of green and pink, with fruit trees that blossom white. It is the beginning of spring. Double rows of tall trees border a very wide road. Then comes a little brick building with great green hedges higher than itself in the background. Small flower beds bloom around the roots of the trees, and ladies and gentlemen in elegant costumes gather in groups. The trees climb a hill which is topped by a most charming little temple with a blue domed roof. The trees slope with the hill, which is cut in triangles of green

by hedges of pink flowers. A lake flows about the ever-recurring isles of verdure.

### THE WHEEL OF DAY

The scene changes suddenly, the sky turns pink and red, and we realize that the artist has skipped from the seasons to the hours of the day. The lone fisherman at sunset dips his net into the water. The deserted streets are bordered with dark houses, and the sky gets darker than the trees. Now comes the delightful part of the scroll, the part that is very black, except when held up to the light, a great house with lighted windows hung with red and blue curtains, strings of lanterns equally brilliant, more dark trees, and then the white moon.

The most engaging thing in the pageant is now unrolled, a little white marble temple of love, glistening under the moon. More dark trees, and suddenly we come upon a great excited group of black figures, where there is a house burning in the night. The top of the house has burned in and great red flames fill the sky. Then the black of the heavens changes to dark blue, to mauve, and finally to rose color and yellow, and dawn comes.

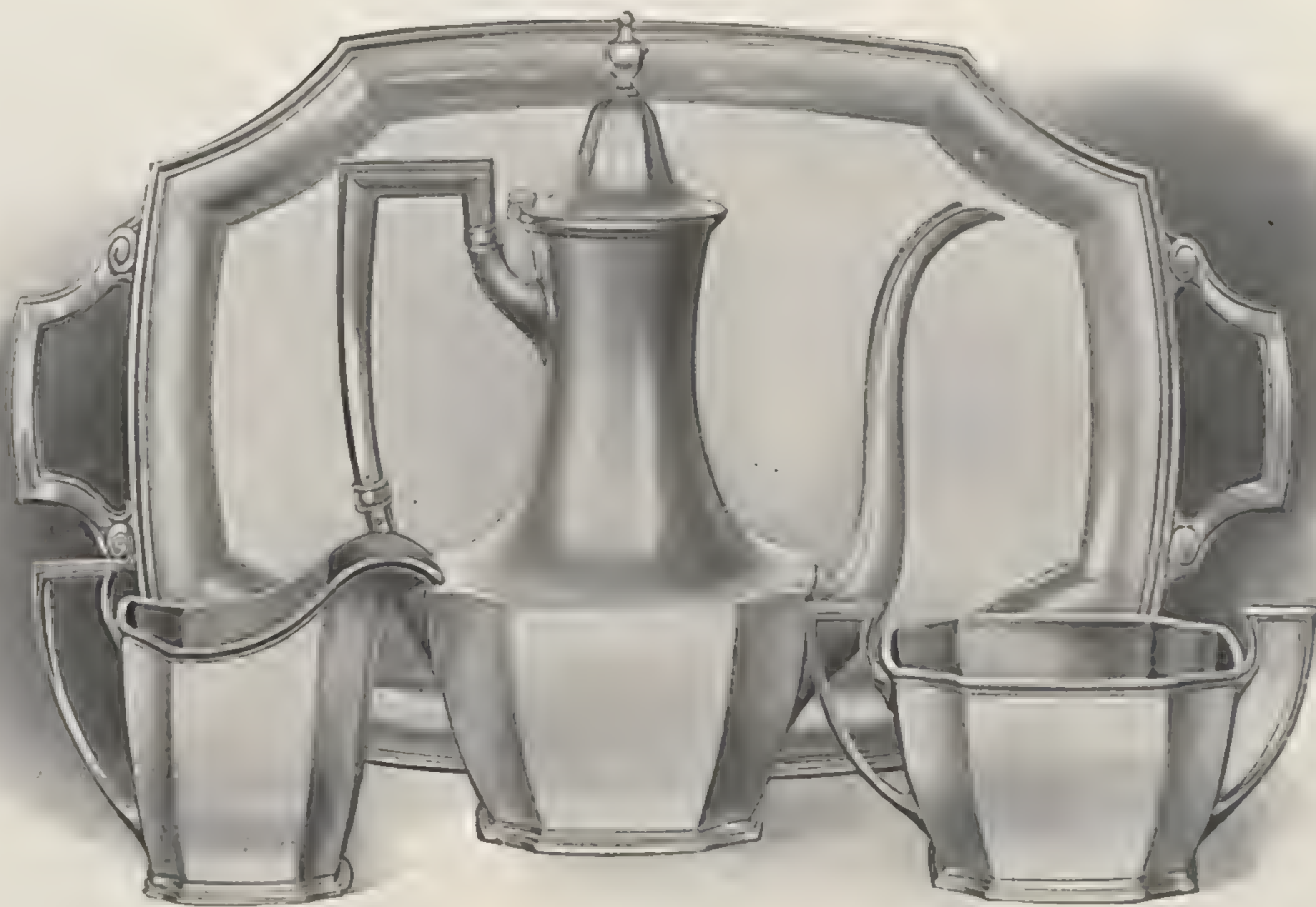
Several fields succeed each other, one where sheep browse, one where peasant haymakers pile up green hay, another where a tiny church and houses are set, a part of a little hamlet. Little streams wind in and out among clusters of trees. A temple comes in view, then a ruined castle, and an especially charming group where the people make merry at some fête. It is a bit that is suggestive of Piranesi, the Italian engraver, with its temple, its lovely columns, its great green hedges, its courtiers and its ladies.

One of the merriest scenes is a group of traveling Italian players with their little improvised theatre before the ladies and gentlemen of the court. Near them a group of men playing violins is silhouetted beneath a tree.

So the scroll rolls on, adding delight to delight. One feels that so fine a thing as this old magic lantern transparency belongs in some museum, but the temptation to use it as a low-set frieze in a ballroom is very great.







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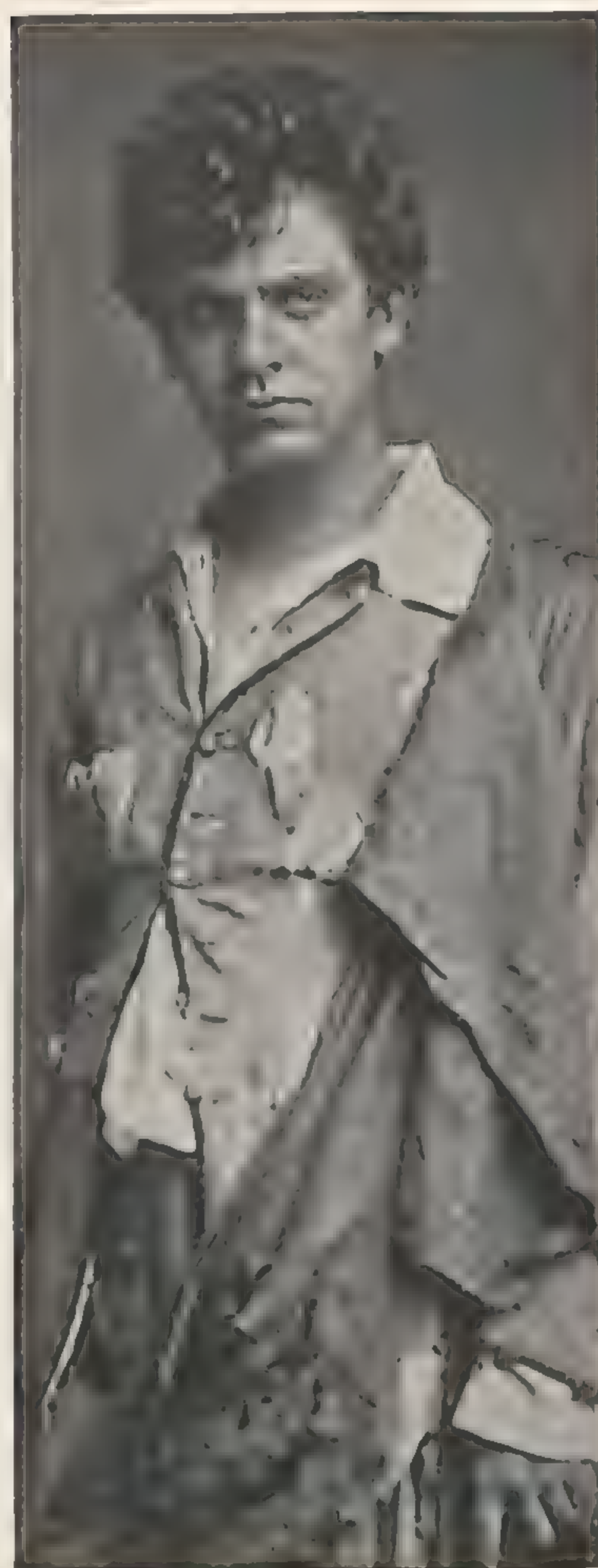


## WHAT THEY READ

THEODORE DREISER'S friends are rallying to his defense against those censors of public morals who would restrict the circulation of his books, more especially that of his latest novel. There is a peril not only to literature but even to sound morals in the activities of a narrow-minded censorship. If literature is a commentary on life, we can not wisely keep from the hands of the public, through the activities of a censorship official or unofficial, the creative work of commentators whose view of human life differs from that of some other persons, or, indeed, of most other persons. We need to know how life appears, what seems its essential significance to men of honest intent and serious artistic purpose, for from the clash of many minds a clearer vision comes for all of us. Nor can we reasonably call for the suppression of a book merely because it is not suitable reading for the miss of sixteen. To some of us Mr. Dreiser seems to have a rather squalid philosophy of life, but such seems the philosophy of many greater men whose works we can not afford to neglect. No work of literary art is likely to be without moral significance, however much the artist may have been bent upon presenting merely the truth of human life as it appeared to his vision, and no literary artist can escape the responsibility of setting forth a vicious philosophy of life which one day he may feel it necessary to recant, but such an artist at least deserves a hearing. Mr. Dreiser himself, by the way, shows some signs of a changing philosophy, and meanwhile grown men and women may well insist that no censor shall deprive them of his books. To be perfectly frank, some of us who strongly dissent from the philosophic implications of Mr. Dreiser's novels, are less offended by that than by the crudities of his brilliant style, and the something worse than tastelessness displayed in some passages of the book that records his impressions of Europe.

## BIOGRAPHIES

THE LIFE OF HEINRICH CONRIED, by MONTROSE J. MOSES, tells the remarkable story of a remarkable man. Conried was the son of a Hebrew weaver in a small Silesian city, where the boy early became interested in the theatre and its people. When very young he went upon the local stage, and it was as a young actor that he came to New York nearly thirty years ago. In this country he was first actor, then manager in connection with light opera in a famous German theatre in New York. Mr. Moses thinks that it would be no longer possible for a Heinrich Conried to make a career in the German theatrical world of New York, because Germans in New York have become first of all Americans and have lost their strong attachment for the German language and dramatic literature, an opinion that local Germans would perhaps reject with some energy. After Conried's career among his fellows of German speech and tradition, he had a far larger and more distinguished success as an operatic manager, a success that took him often to Europe, and made him acquainted with distinguished persons of many sorts, among them Emperor William. Mr. Montrose tells his story with sufficient detail, and with more than sufficient documentation. Indeed, one suspects that he was either hardly sympathetic with his subject or uncomfortably conscious of the restrictions imposed by a task set him by the son of the man biographized. Lovers of the stage will read the book with reminiscent pleasure. Think what merely such titles as "Nanon" and "The Queen's Lace Handkerchief", mean to those who were young with the vanished Casino.



Courtesy of Thomas Y. Crowell Company

In his biography of Heinrich Conried, Montrose J. Moses records the story of the Silesian boy about-the-theatre who, after a career as an actor, became manager of the Metropolitan Opera House. He is here shown in the character of "Gringoire"

(New York: Thomas Y. Crowell Company, \$2.50 net.)

THOMAS HARDY, AND JOSEPH CONRAD, are biographical and critical volumes in the series entitled "Writers of The Day." Harold Child discusses Mr. Hardy, and Hugh Walpole, Mr. Conrad. Mr. Child apologizes for including Mr. Hardy in the series, since he has almost abandoned active literary labors, but it is really not very long since we had a new volume from him, and his vast drama, "The Dynasts", which the biographer thinks his greatest work, was but recently finished, while the veteran was married less than two years ago. Perhaps the most significant thing in Mr. Child's carefully studied criticism is the implication on his part that we no longer demand literary style at the hands of a master. Perhaps it would be nearer the truth to say that the formula of beauty seems to us nowadays a little too strict to express the object of the creative author, and that we believe more than ever that "the style is the man." Two generations ago every youth was still told to apprentice himself to Addison, and even Stevenson sought to improve his style by imitating that of recognized masters. The new idea is better, though it should not make us tolerant of slovenly or showy writing. Mr. Child's book is a helpful guide to those who would read Hardy with critical enjoyment.

(Continued on page 100)



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Artistic and serviceable is this "Pompeian" Electric Lamp. It stands 28" high, with silk shade 20" in diameter, and has three lights. Price, complete in regular bronze finishes, \$53; without shade, \$36; in Polychrome and without shade, \$44.



The "Truth" Inkstand has a delicate charm. 8½" high. Price, in regular bronze finishes, \$12; in Polychrome, \$17.



A delightful conception is the "Frolic" Book End. 7½" high; \$7 a pair.



Grotesquely mediaeval is the figure of the "Scribe" Book End. 4½" high; \$5 a pair.

## WHAT THEY READ

(Continued from page 98)

Mr. Walpole has in "Joseph Conrad," a writer of the day, and perhaps the greatest writer of contemporary English fiction, although he ranks below Mr. Hardy. Conrad is a Pole, now in his sixtieth year. His true name is Karzeniowski. When at twenty-one he visited England, he was totally unacquainted with the English language. After a career at sea of twenty years, he stepped ashore in 1894 with the manuscript of his first novel, and a dozen years later he was recognized as one of the greatest living writers of English fiction. Mr. Walpole holds "Chance" to be almost the greatest of Conrad's novels though he recognizes the defects in his manner of telling the story. "Nostromo," he classes along with "Chance," though here again he admits a defect, tedium. He insists upon condemning rather severely a short story called "The Return" though it certainly has merits of a remarkable kind, as, indeed, has one other story in the same volume, which Mr. Walpole says contains no really successful piece. He is right in thinking "The Duel" too long, but right also in recognizing its remarkable art. He might have said much more in praise of "The Secret Agent" and "Under Western Eyes." (New York: Henry Holt and Company, each volume 50 cents net.)

### TRAVEL, POLITICAL HISTORY AND PHILOSOPHY

**THROUGH RUSSIAN CENTRAL ASIA**, by STEPHEN GRAHAM, contains less of the author's accustomed mystical philosophy than do his other books, and it is distinguished for even more than his accustomed feeling for human interest, and for the beauty of nature, animate and inanimate. Mr. Graham starts afoot for his far bourne, but speedily takes to the rail, and after that he proceeds alternately as pedestrian or by vehicle of one kind or another, as convenience dictates. He sees much, and most things sympathetically. Although he is a British subject he is not alarmed at the evidence of Russian colonization in Central Asia; and he finally declares, in his appendix, that England has naught to fear from Russia as a neighbor on the Indian frontier, that nobody of sane opinions in Russia has or ever had any notion that the Czar should conquer the oriental empire of the British. Mr. Graham is a lover of the Orient, and he appears at his best when he treats of regions least affected by the western world. He is especially good in his fascinating description of what he calls "wonderful Bokhara," to which place every one who reads this book will surely wish to go. His discussion of Mohammedanism is fresh and significant, and his impressions of lonely lovely spots on the edge of China are conveyed in a fashion to make every reader hunger for a glimpse of those far wilds. Many illustrations aid the text, but, after all, Mr. Graham's pen is his best picture maker. (New York: The Macmillan Co., \$2.25.)

**PLAIN FACTS ABOUT MEXICO**, by GEORGE J. HAGAR, and **OUR FIRST WAR IN MEXICO**, by FARNHAM BISHOP, approach the subject of our unhappy southern neighbor with two very different objects. Mr. Hagar, as the sub-title of his little handbook of less than one hundred pages indicates, concerns himself with "the country, states, and cities; the people; the resources, government, and statistics." He deals little with history, hardly more with government, and not at all with present and recent disorders. Incidentally he shows that the Standard Oil Company has profited by the Mexican oil fields in thirty years to the amount of \$1,600,000,000, of which more than \$800,000,000 was made between 1907 and 1912. Mr. Hagar's text is detailed, significant, and

interesting, but his map is nearly worthless, for it answers few questions of the text, and some of them inaccurately. For example, the river we know as the Rio Grande is so named on the map, though it is always referred to in the text as the Rio del Norte, whereas its full name is Rio Grande del Norte. A little trouble would have fitted map to text.

Mr. Bishop's book has the merit of brushing away the historic misapprehensions as to the causes of the Mexican war, a subject that until recently was always treated from the point of view either of the abolitionist or the slaveholder. He makes clear also the terms of our disgraceful proposition to Santa Anna when we were entering upon the war, one of the least creditable incidents in our diplomatic history. The actual story of the fighting occupies a little more than one hundred and twenty out of about two hundred and twenty-five pages, but it is done with spirit and care. Mr. Bishop's Chapter XIV deals with the Treaty of Guadalupe Hidalgo, which, curiously enough, was negotiated by William P. Trist of Virginia, after he had been recalled from his post. It is significant, now that we seem to have escaped a second war with Mexico, that that of seventy years ago, in which we employed only 100,000 men, caused 25,000 casualties; killed in battle, 1,520; died from disease, 10,800; the rest ruined in health or disabled by wounds. The financial cost of the war was between \$130,000,000 and \$160,000,000. We won more than one million square miles in territory, and instantly fell to quarreling over it, so that our unjustifiable war with Mexico really did much to bring on the Civil War. (The first, New York: Harper and Bros., net 50 cents; second: New York: Charles Scribner's Sons, \$1.25 net.)

**THE ULTIMATE BELIEF**, by A. CLUTTON-BROCK, presents, not a religion, but a philosophy, and it is doubtful whether elsewhere in words so few and clear can be found a satisfactory exposition of the idealistic position. The author believes that Germany's amazing power, as displayed in the present war, springs from a bad philosophy admirably well taught and faithfully accepted. As for the British people, they have not a bad philosophy since they have none at all. This little book is an attempt to place briefly, clearly, and authoritatively before the British people a philosophy of idealism. Men, the author teaches, instinctively love goodness, truth, and beauty, for the sake of those things and not for their utilitarian value. These things express the aspirations and the activities of the spirit, and the mere material life of man exists for the sake of the spirit. As to the things of the spirit, they exist for themselves, and are not to be explained in terms of aught else. We love goodness, not because it pays in happiness, comfort, or health, but solely for itself. We love beauty in the same fashion, and not because it yields a high form of pleasure, or as a means of moral culture. We love truth and seek to establish it in all fields of intellectual endeavor, not that we may make life easier or richer, but solely for its own sake. Hence the idealistic philosophy needs no other justification than the instinctive desire of the human soul for goodness, truth, and beauty. Every other philosophy has to seek justification in terms of something else. Proceeding from this general expression of the idealistic position, the author deals with a great number of practical questions in a singularly clear and authoritative fashion, and especially exposes the weakness of the British educational system which is so unfriendly to aesthetics, and far from successful in morals, since it presents moral precepts without a moral philosophy. The author's

(Continued on page 102)



**T**HE difference in price between Commercial Olive Oil and Olive Oil de Luxe ("B. & G."), is but a few cents per gallon—with one, the salad is but neutral—with the other, the distinctive feature of the luncheon or dinner.



BARTON & GUESTIER OLIVE OIL has been used by three generations of discriminating housekeepers in the United States for over half-a-century. The requirement is from those who are *distinctly particular*—for those who are indifferent the quality has no interest. There are many who *desire* to be particular and require only information.

"B. & G." Olive Oil is available in all the principal eastern cities and adjacent towns. A pamphlet of salads arranged with recipes from the chefs of the principal hotels of the United States sent upon request to  
**LaMontagne, Chapman Co., Inc., Sole Agents, 101 Park Ave., New York**



## WHAT THEY READ

(Continued from page 100)

dealing with the notion that aesthetics are above morals is remarkably effective. This little book is of rare significance, and perhaps of great moment. (New York: E. P. Dutton and Co., \$1 net.)

## ASPECTS OF THE GREAT WAR

**FRIENDS OF FRANCE, THE FIELD SERVICE OF THE AMERICAN AMBULANCE DESCRIBED BY ITS MEMBERS**, contains signed narratives by eleven of the participants in the service described, one of them by the novelist, Henry Sydnor Harrison, another by James R. McConnell, to which chapter Theodore Roosevelt furnishes an introduction. A. Piatt Andrew, Inspector of the Field Service, writes the introduction, and unhappily mars an otherwise admirable book by an unpatriotic reference to the President of the United States, an error of taste he will one day regret. These stories of adventurous young Americans who have undertaken a perilous service in aid of the heroic French are told with modesty, humor, and vivid reality. Not the least agreeable thing about the narratives is the evidence they give of a friendly mutual understanding between the French and their American allies. A highly interesting chapter is "The Inspector's Letter Box," with its lively personal impressions of many men in the service. There is also a chapter giving the "tributes and citations" from the French military commanders to members of the corps. In this chapter are portraits of the men named. Other illustrations show many scenes "at the back of the front." There is a special tribute to Richard Hall, killed in the course of duty. This record of manly young Americans who were well content to risk life in a service that could not bring military preferment nor promotion, is one to move the hearts and stir the pride of their countrymen. (Boston: Houghton Mifflin Co., \$2 net.)

**THE ELEMENTS OF THE GREAT WAR: THE SECOND PHASE—THE BATTLE OF THE MARNE**, by HILLAIRE BELLOC, follows up the same author's first volume on the great conflict and describes with remarkable clearness the great struggle which ended in the retreat of the Germans from their threatening advance in northern France two years ago. So precise and untechnical is Mr. Belloc's language, so simple his style, and so clear and undetailed are his maps and diagrams, that any intelligent and attentive reader can win from his book a really definite and fairly comprehensive knowledge of the great military movements from the last week of August until after the middle of September 1914. His theory of the battle is that it proved a victory for the French and British and a defeat for the Germans, because the latter, through the capital mistake of supposing the great strength of the French to lie on the east, and therefore of underestimating their strength on the west and especially their reserve strength, permitted their own vast and powerful line to become dislocated. In other words this was a "battle of dislocation." Von Kluck, he says, in carrying out the original German plan of surrounding the French and English and ending the war at a stroke, suddenly found himself surprised by the strength of the enemy plus their reserves. Von Kluck drew on his forces to the left, and was soon so much stronger than the enemy that the latter was in great danger; but in doing this he weakened the Prussian Guard, a whole army corps, at a critical point, and the French General, Foch, threw his army into the gap, and forced a German retreat which became general and nearly proved a rout. General Foch thus saved the allied armies, saved Paris, doomed the Germans and their allies in this war to



Courtesy of the Houghton Mifflin Company

"La France Guerrière" is a fitting frontispiece to "Friends of France," in which the experiences of the Field Service of the American Ambulance are recorded by its members

eventual defeat, and finally saved the civilized world from all that German domination implies. All this is discussed in brief, then in its larger detail, then in its smaller aspects. There follow a discussion of the struggle along the Aisne, and some general considerations touching the whole huge campaign. A few typographical blunders are so plainly such that they can not confuse the intelligent reader. (New York: Hearst International Library Co., \$1.50 net.)

**THE GERMAN SPIRIT**, by PROFESSOR KUNO FRANCKE of Harvard, is an endeavor in three fugitive papers, brought together for the purpose, to interpret Germany to America. Professor Francke, who has known this country for thirty years, has suffered perhaps as much as any German resident of America from the mutual misunderstanding between the two lands brought on by the present war. No man has been more temperate than he in defending Germany from attack, or more liberal in his attitude toward the enemies of Germany in arms. In these three papers one sees Germany at her best, and one realizes that the author is careful to tell the truth as he sees it. Unhappily for his own cause as a scholar engaged in the temperate defense of his native land, Professor Francke's voice is somewhat overborne by the ferocious cries that still echo throughout the world, the cries of those German scholars, poets, dramatists, and other authors, who, early in the present conflict, so shocked civilization by their concerted utterance in support of all that is worst in German militarism, in expression of all that is venomous in German hatred toward its enemies in arms. This early outburst, the manifestations of "frightfulness" in Belgium, the "Hymn of Hate," the fate of the "Lusitania" and the savage joy of many Germans in that fate, the insolent intrigues of the recently decorated Von Papen, all go to prove that there is another Germany than that

(Continued on page 104)

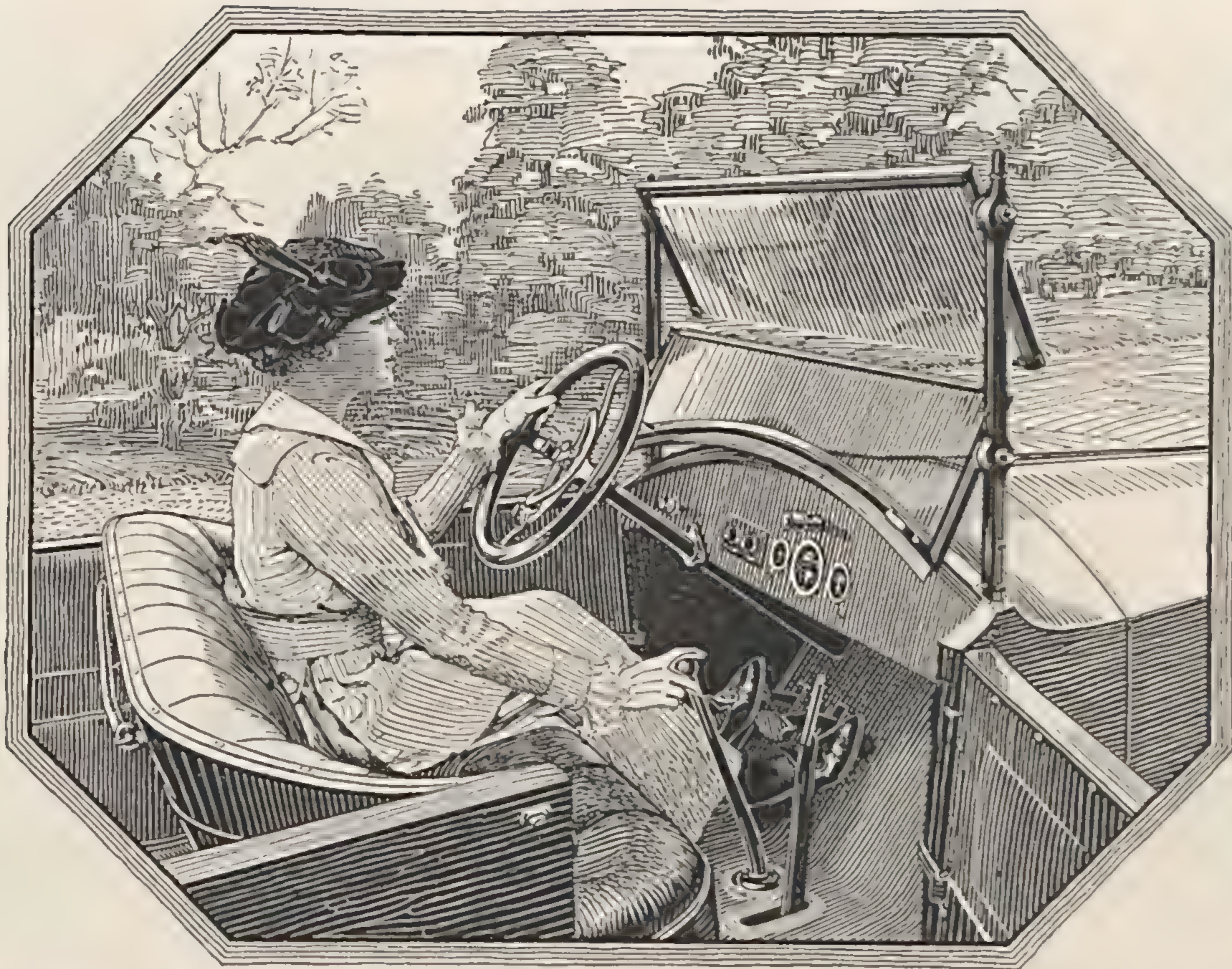
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## WHAT THEY READ

(Continued from page 102)

revealed in Professor Francke's delightful pages. It is good to know that the Germany of this author exists, and satisfactory to hope that it may be able to assert itself effectively at home when the din of arms shall cease. (New York: Henry Holt and Co., \$1. net.)

## FICTION AT HOME AND ABROAD

**THE CHORUS, A TALE OF LOVE AND FOLLY**, by SYLVIA LIND, deserves cordial recognition as a brilliant first attempt. The "heroine," so introduced by the author, is a rarely charming Irish girl of sixteen with a fatal facility for flirtation, light and serious, and an equally fatal gift of charming all men and not a few women. She charms to her own fatal and final undoing a brilliant married man, considerably more than double her age, who makes love to her with many qualms of conscience, but who lacks the control to deny himself the blackguardly pleasure of the dangerous affair. Their love making has in it the touch of true passion, and it is not marred by over accentuation of the merely sensual, though, of course, mainly sensual it is. Mere accident prevents the pair from being held up at Ellis Island and deported, and the same accident drives the girl to the fate that probably awaited her in any event. Such is the main action of the story, but the "Chorus," which gives title to the book, includes many other characters and their interests, and affords the opportunity for some of the most brilliant dialogue, and several of the most effective scenes in recent fiction. Sylvia Lind's future stories will be awaited with interest by those who read this very unusual novel. (New York: E. P. Dutton and Co., \$1.35 net.)

**BONNIE MAY**, by LOUIS DODGE, the first novel of a widely known middle western newspaper writer, has for heroine a quite impossible, but utterly disarming child of the theatre. Mr. Dodge's story opens admirably with a scene before the footlights done sympathetically and with the sure touch of one who knows whereof he writes. Victor Baron finds himself enacting the hero at a fire in a playhouse, with the result that he becomes the possessor of a marvelous child actress, Bonnie May, homeless, apparently orphaned, and with no clues to her own past. Baron takes the astonishing child home, where she meets the hostility of her rescuer's conventional mother. From this situation the story goes on with Bonnie May for leading lady, and everybody playing up to her. She astounds all whom she meets, but also in the end charms everybody. Mr. Dodge is shamelessly romantic, and worse still, he makes his readers shamelessly sympathetic with his romance. Perhaps he could not carry it all off so well but for the relief which he mercifully provides in humor of phrase and situation. Incidentally Mr. Dodge has several things to learn as to the art of writing English, though he writes with cleverness and effect, and without the tawdry smartness of many current American novelists. If you permit yourself the harmless dissipation of a fictional visit to the land-that-never-was, by all means read "Bonnie May." (New York: Charles Scribner's Sons, \$1.35 net.)

**THE PLEASANT WAYS OF ST. MEDARD**, by GRACE KING, must be reckoned as the most charming picture of New Orleans and thereabouts since the early days of Mr. Cable. Incidentally it should be said in justice to the author of the delicious sketches that they owe no discoverable debt to the creator of "Posson Jones" and "Jean à Poque-line." These stories, if such they may be called, read like the direct transcripts from the experience of one who knew conditions at New Orleans immediately

after the Civil War. They are written from the Confederate point of view, but without rancor, and with a touch of singular grace and startling reality, while they display observation, insight, and abounding humor. Doubtless the author unconsciously idealizes her men and women of the late sixties, but all who read will easily forgive her this departure from literal truth, for she has created a lovely world of her own that all of us are content to dwell in while we read. (New York: Henry Holt and Co., \$1.40 net.)

**THESE LYNNEKERS**, by J. D. BERTSFORD, deserves recognition as a notably brilliant and original novel, long, but not too long, humorous, pathetic upon occasion, solidly significant. Indeed the author of "Jacob Stahl" has again asserted his claim to a place in the most distinguished group of current British novelists. His new book is almost entirely concerned with the persons and doings of a single family, but there are enough outside characters impinging upon the family to relieve the story of monotony. The Lynneker family is an ancient one of traditional good but not great position. Those most immediately concerned in this story are a rector in a cathedral town and his wife and children. Most of the family are conventional men and women of their class, entirely content with the social order as they have found it, timid, unadventurous, conventional, snobbish, but not caddish. One boy and one girl have not bred true to type; both are radical, and the boy is brilliant, headstrong, original, utterly unconventional. He is the hero of the story, and no liberal minded reader can fail to love him. Strangely enough, the members of this family, although they have their mutual jealousies, and are keen to see the faults and foibles of one another, have so strong a family affection that they manage to hold together. Much of the dialogue is made up of family spats, and all this is done with unfeeling humor and effective realism. Incidentally this reflects a certain brutality that one would not find in a clerical American family. The rector himself is really a poor stick, but he redeems himself a little in his prolonged and painful last illness, while the scene in which he receives back into full affection the daughter he had nearly disowned, is done with true pathos. "These Lynnekers," indeed, is a book to read at leisure. (New York: George H. Doran Company, \$1.50 net.)

**THE HAUSFRAU RAMPANT**, FROM THE GERMAN OF JULIUS STINDE, gives us some account of the way in which Mr. Lucas first came to know these highly popular sketches of German domestic life, much admired by Bismarck, a sufficient biography of the author, and selections from the several series to which Stinde extended his work. Stinde, a scientifically educated old bachelor with a humorous sub-acid outlook upon life, undertook in these sketches to interpret German middle class life as it was in Berlin about forty years ago. The sketches achieved such popularity at home that they were translated long ago into English. Mr. Lucas now gives his selections with bits of connective tissue necessitated by omissions, and would have us believe that he revives these forgotten pictures of simple Berliners solely because he found Stinde's work highly entertaining. This quality is often, for the humor, found in the revelation of simplicity, extreme thrift, and naive snobbishness is sly, if not subtle, and sometimes entirely delicious. However, the sketches are a little tedious, and Mr. Lucas may be suspected of an entire willingness to let us see the more sordid aspects of German life as depicted by a German. (New York: George H. Doran Company, \$1.30 net.)

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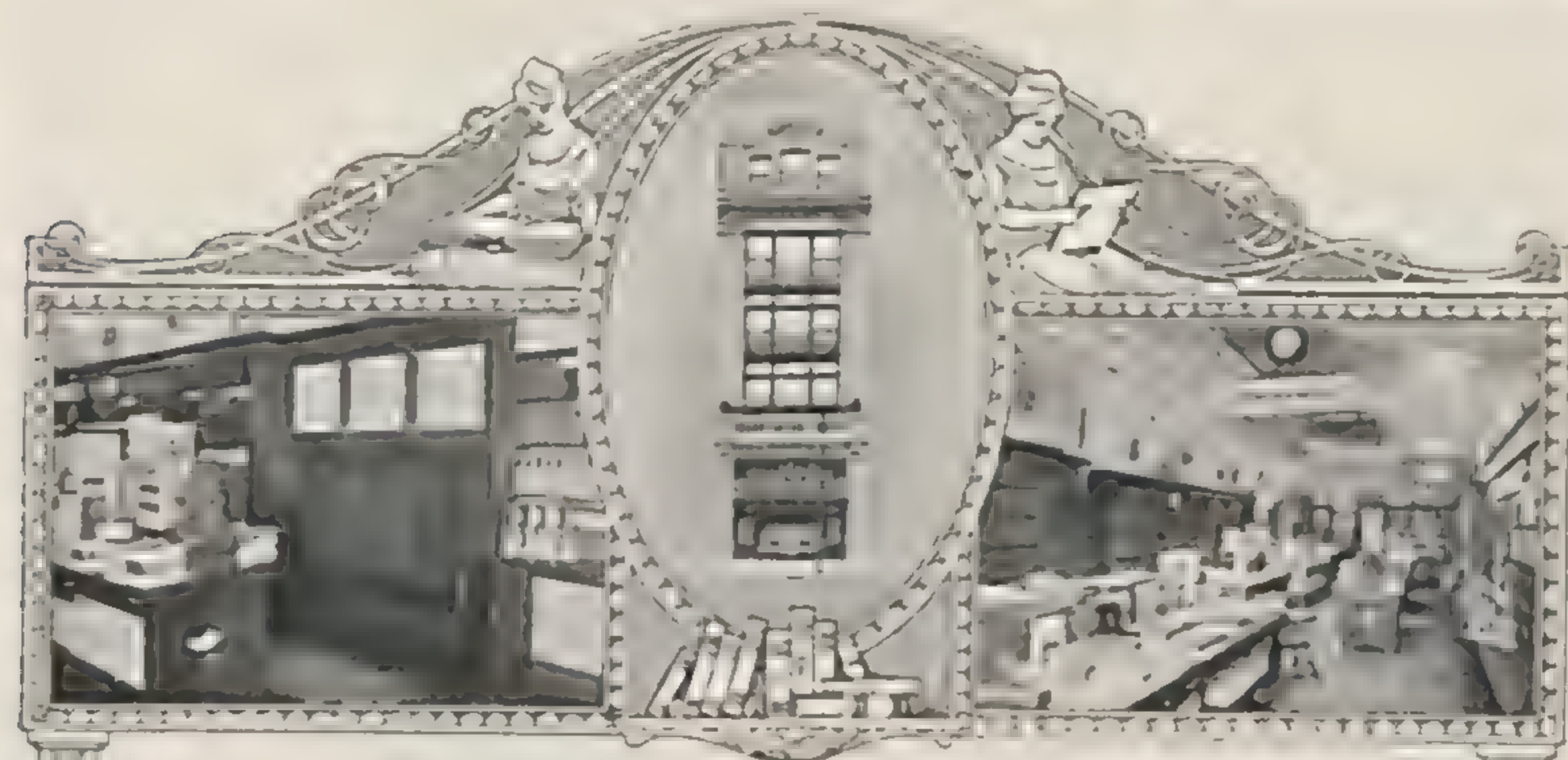
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The hinged egg-shaped cover of this oval warming dish rolls back under the inside dish of Sheffield plate. From John Wells Co.

## FOR THE HOSTESS

**A**S Thanksgiving approaches, the country hostess looks upon her well-filled cellars and her preserve closet stocked with pickles and jams, jellies and preserves, and she has no envy of her sister in town whose luxurious Park avenue apartment may have no room for such a store of good things. If ever one felt like a little preachment upon the joys of life in the country, it would be now, when piles of golden pumpkins, green and yellow squashes, bins of turnips and potatoes, carrots and parsnips are stored away to insure a plenty for winter consumption and an abundance for the Thanksgiving dinner.

There are menus and menus for this festive day, and they have come to be more or less conventional, so that each hostess is likely to eschew advice and arrange her own menu according to family tradition and the tastes of her guests. But, recalling the tendency for once in the year to revive old customs and introduce colonial dishes, it is a temptation to give some recipes from an old manuscript cook-book which has been treasured through several generations of an old Boston family. This includes the gingerbread with which the children are always regaled and the Boston brown bread which finds its way to the dinner table, eaten either as sandwiches with the oysters, or hot from its tin with the turkey.

For the gingerbread, one egg is beaten light, and to this is added one half cup of sugar, one half cup of molasses, and one half cup of milk; then one half cupful of melted butter is beaten into it. One half teaspoonful of soda is sifted with one and one half cups of flour. This is beaten into the mixture, one half teaspoonful of ginger is added, all is beaten well together, and it is baked in a slow oven. Porto Rico molasses is darker than New Orleans, and it is better for the real country gingerbread.

### BOSTON BROWN BREAD

For Boston brown bread, one and one-half quarts of rye meal, one and one-half quarts of corn meal, and three quarters of a quart of flour are sifted together with six level teaspoonfuls of bicarbonate of soda and two teaspoonfuls of salt. To this are added three quarters of a quart of molasses and three quarts of sweet milk. It is mixed well, buttered brown bread tins are filled half full, covered tightly, and allowed to steam for three hours. This makes several loaves of brown bread, but the hostess who passes this recipe on is famous for her brown bread and usually gives a loaf to each guest to take home, hence the large quantities.

The hostess is always watching for something new, and last season one introduced a novel after-dinner coffee following the Thanksgiving dinner. In the drawing-room a large silver punch-bowl was placed on a small table, and

when the ladies left the table, the men were informed that coffee would be served in the drawing-room as soon as the solemn rite of brewing it could be performed by the hostess herself. One half pound of roasted beans of the Royal Court of Holland coffee from Queen Wilhelmina's own estates was put in the silver bowl, and over it one pint of fine old brandy was poured, lighted, and burned. Cups in silver holders, usually used for bouillon cups, held cups made from scooped-out oranges, and into these the steaming brew was ladled. It is an after-dinner beverage, and it is hardly more than hot brandy flavored with coffee.

### THE CHARM OF OLD SILVER

Many hostesses possess splendid old family silver dating back to the Georgian or Queen Anne periods, and nowadays they produce it for there is a revival in the use of the tall silver epergnes and in the open-work baskets used for fruit, cakes, and any number of things. The Georgian trivets for hot dishes at the luncheon table come in infinite charming variety, and the antique shops in New York show handsome examples of these necessary and ornamental accessories. The tall brass and copper trivets, upon which Canadian and English hostesses set the dish of toasted scones or buttered crumpets over the coals of the open fire, are other treasures which are being called into requisition wherever the tea-table is laid cosily before the open fire.

The graceful design of the Queen Anne tea service is popular and many autumn brides will welcome such a gift. Happy is the possessor of one of the graceful oval warming dishes with its cunningly hinged, egg shaped cover which rolls back under the dish and out of the way when it is not covering something hot; these have been considered the smartest thing in warming dishes for generations in England. The Chinese hot water plate with its silver base is a rival, and many English luncheon or dinner services have a full complement of these china and silver dishes for the sideboard, where buffet breakfasts and luncheons are the rule.

A handsome decoration for the Thanksgiving dinner table is one of the tall silver epergnes, and the Sheffield ones with heavy leaf design about the edges of the vases and trays are much in vogue. The tall vase may hold a few conventional chrysanthemums in shades of yellow, or a few exquisite roses, pink bride roses for a suggestion, although chrysanthemums seem to have a peculiar and gay significance on this day. In the top receptacle, grapes are massed, white and purple and the transparent red of the Delaware, with a few of their leaves hanging over the edge of the tray. In the bottom and larger tray, autumn fruits are heaped, peaches, oranges, even a red apple or two, with grape leaves or

(Continued on page 108)



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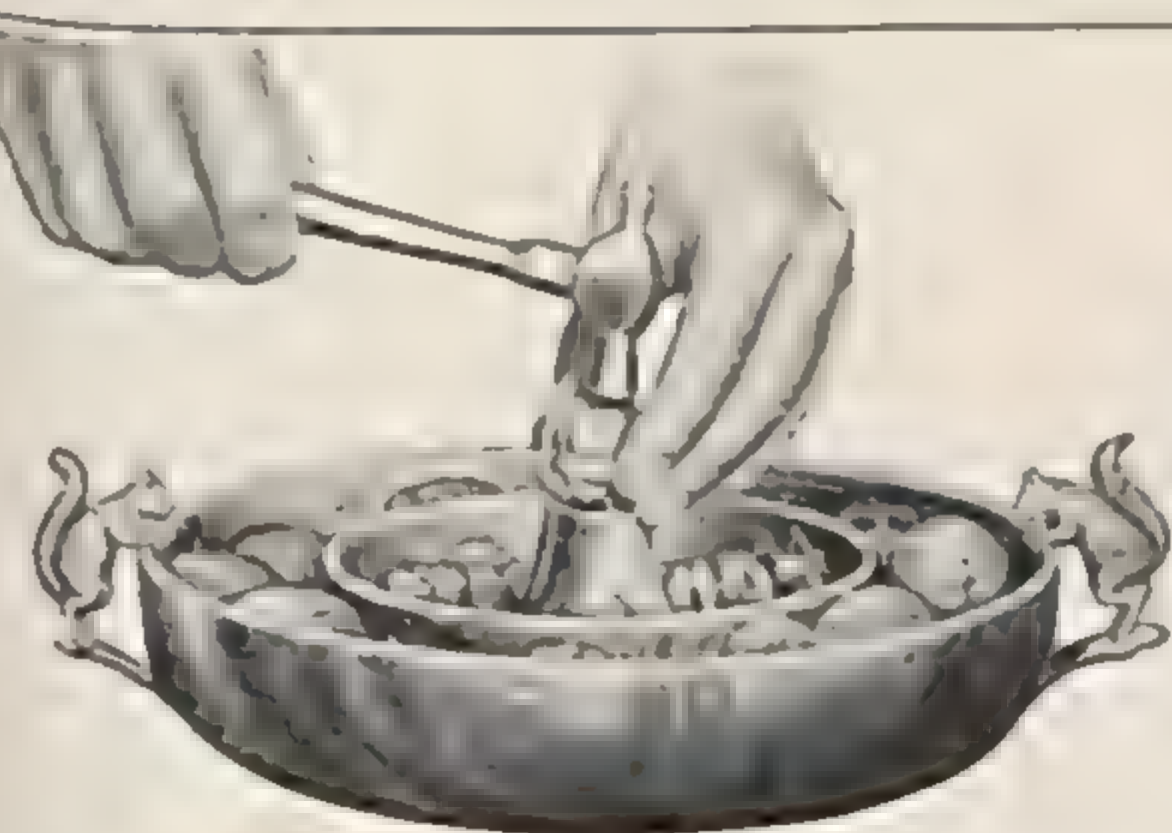
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## M I N D T H E P A I N T I

(Continued from page 60)

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rubbed in cream and powder, both blue, with more at the corners. Then to relieve the coldness she had brushed each cheek-bone with magenta,—and a plain unattractive person had been made over into something very special, resembling rare porcelain. The transformed being is sketched at the left, in the middle of page 60.

Blue, she confided, was the most cooling of all her colors; too cold, in fact, for pale faces without the addition of rouge. Violet was icy, too, but both were indispensable for shadowing. They belonged underneath the eyes, while *rachel* and yellow were for the lids.

"But at times, green for the eyelids," she admitted. Bringing me a veiled wax lady, she demonstrated the virtue of greened lids under a close-brimmed hat, and the advantage of a broad mauve shadow daringly done under a short nose veil. This last experiment is sketched in the middle of page 60.

"Ah, the veils," she sighed. "Five—ten—twenty francs worth of vanity! But worth all of that, beyond price to every woman." For the moment the business woman forgot her trade in a face-to-face talk on veils; veils as a protection to the beautiful, veils as a help to the unattractive. We drifted back to the make-up under the mesh, to the "marvellous color one may carry behind the veil!"

"But never salmon color—*jamais!*" The woman who paints her face a hard salmon pink knows nothing at all." She fluttered across the little salon and back, bringing six different boxes of rose colored powder to show me a new gray-rose, one with a purplish tinge, and one she called *écru-rose*; some were deep, others delicate. For each complexion there was an individual red. The blush of an apple belonged to a Norse type with blue eyes and flat yellow hair, or to Phyllis from the country. Precisely the right rose makes the tired pale woman ten years younger; dull pink is the safest color to use, and a very little of it goes a long long way.

Pulling straight the black velvet chin-strap and pendant on one of her pets, she observed, "Mademoiselle is young; Mad-

emoiselle dares to put on her paint in round patches on cheeks and chin, lips and nostrils. One thinks of a rose and its petals, so delicate is Mademoiselle, so fragile." Mademoiselle is sketched at the right, in the middle of page 60.

Once again she placed the pendant in position, rounded the patch of color with a finger dipped in pink, and moved on to an amusing collar of corbeau blue satin concealing the chin of what might have been a quite distinguished looking lady if the maker had seen fit to finish the top of her head. What there is of her is sketched at the upper left on the same page. Madame Pâquerette had given her an experimental mouth in two colors; the upper lip was blue and the lower magenta to harmonize with the tones of collar and beads. A spot of red on the cheeks made the lips less conspicuous.

"Oh, the lips, the lips! They are in the danger zone. Lips must ever be touched but lightly by the artist in faces," she cautioned. Here was a woman, if you please, in the business of selling grease paints, a woman who had mastered her profession—and she affirmed that cosmetics must be applied to the lips with infinitely more discretion than to the face.

This specialist had queer little ways of her own, and when she bent over her odd mixtures she seemed possessed of a positively unfeminine talent for keeping a secret, for, though she told much, she kept to herself the better half. It was there, however, for the astute observer to discover, and a woman on beauty bent won't miss much that's to be seen for the watching.

"The American woman has no daring," she murmured while she mixed; "she fears that she may make herself an individual. The make-up must be done with dash, with spirit. It must be put on boldly at the beginning, even if most of it is taken off later."

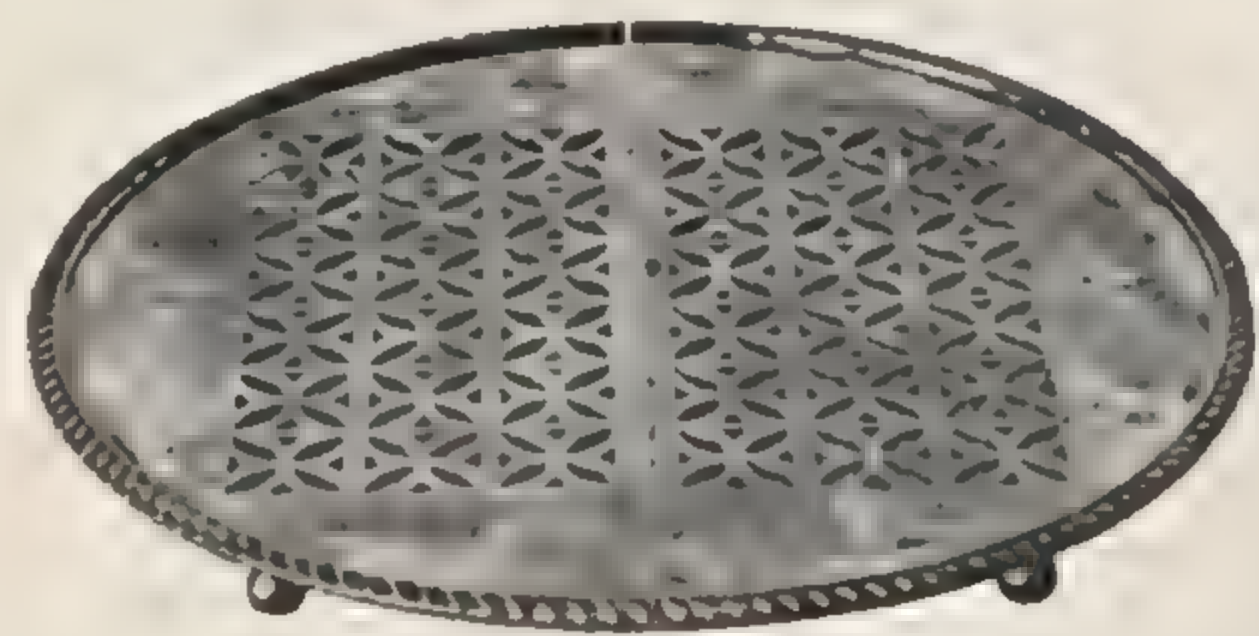
I left, having absorbed all I could hope to remember, still thinking of her last speech—that she herself was glorified in each woman she made beautiful, and still seeing her as she dropped into the depths of a cushion and stirred a new preparation with which to surprise the world.

## F O R T H E H O S T E S S

(Continued from page 106)

the burnished brown and gold of oak leaves arranged beneath them and showing their tips about the edge. A russet pear, a mandarin or two, and a few kumquats will lend themselves attractively to this centerpiece.

A skilful hostess who possesses an exquisite bowl in blue Venetian glass made a handsome centerpiece for a luncheon by placing the bowl on a round glass plaque in the middle of the table over a unique centerpiece made from a circle of water color paper, painted in a conventional design in water colors in deep old blue, purples, and orange. The glass bowl was heaped high with Concord and Delaware, Malaga and Catawba grapes with two or three small oranges peeping through and with a fringe of grape leaves around the edge of the receptacle. This was flanked with candlesticks of blue Venetian glass bearing tall ivory candles. The Georgian and Queen Anne candelabra with orange candles might accompany the epergne for the Thanksgiving dinner table. Another effective centerpiece consisted of a small Sheffield tray with a rim about it. This tray was set upon a lace centerpiece and piled high with grapes of all colors with vivid trails of crimson and gol-



*This stand of old Sheffield plate is used to protect the table from hot dishes. It can be extended to hold a dish of any size; from John Wells*

den Virginia creeper running over them. All sorts of appropriate dinner favors are to be found in the shops for the Thanksgiving feast. Miniature turkeys strut proudly in procession about the table, holding within their bronze breasts the after-dinner mints. But most popular of all with the children are the Thanksgiving favor paper caps and head-dresses in the shape of turkey heads and pumpkin caps.

Of late years an effort has been made to introduce silver carving shears for use in carving the Thanksgiving turkey. But most hosts prefer the good old-fashioned carving knife and fork and the indispensable steel.





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—the dish that will make your reputation as a hostess! It is purely prepared in perfect kitchens from finest young farm poultry, tender cultivated mushrooms, a few bright red pimentos and a delicate golden cream sauce.

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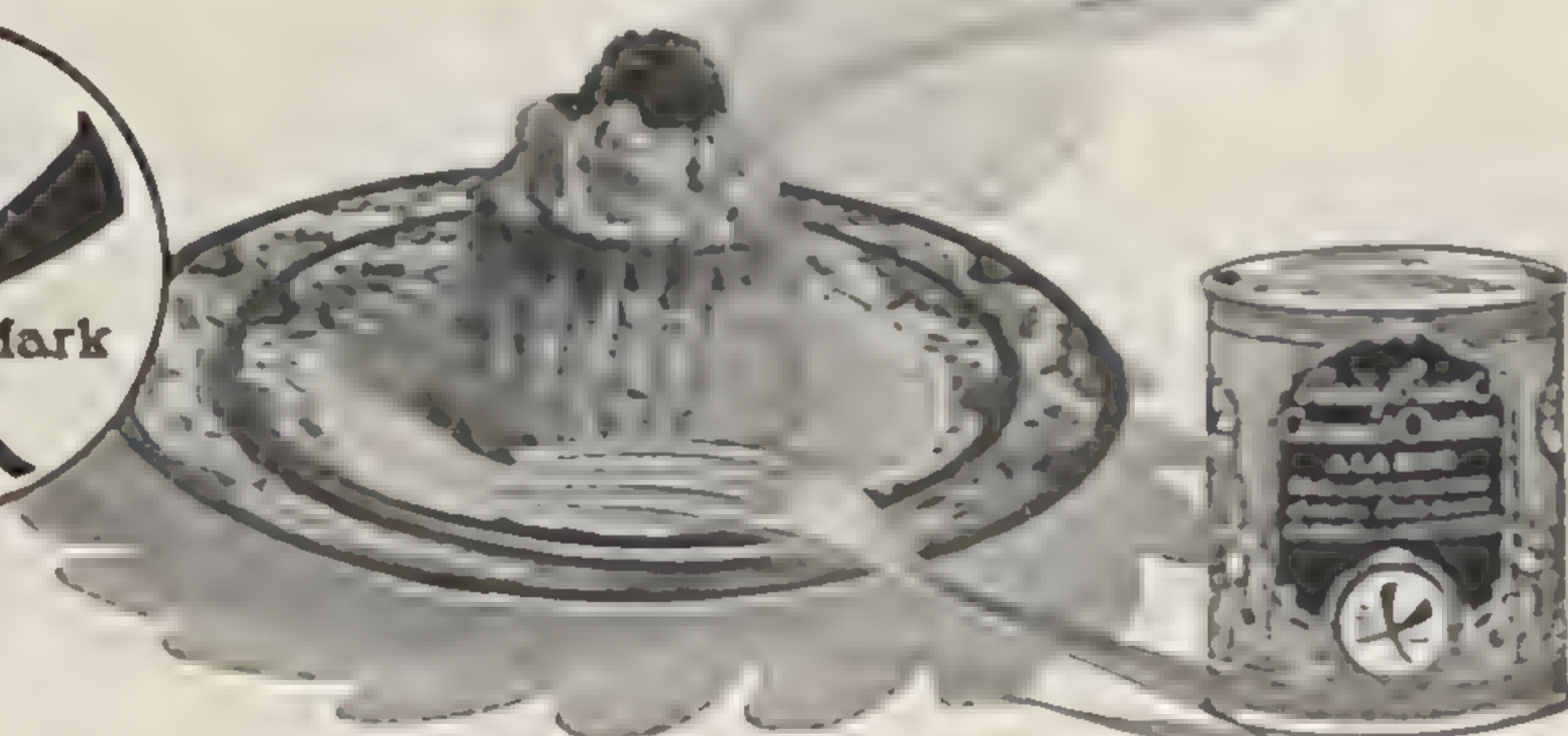
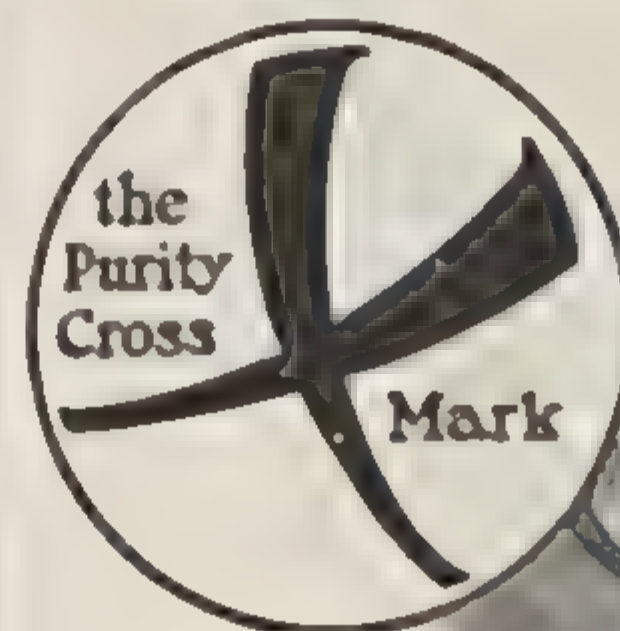
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in story form

## PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 81 to 84 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

### PATTERNS ON PAGE 81

**WAIST NO. 43633; SKIRT NO. 43634.**—A tunic dress would make an excellent afternoon dress either in brocade and velvet or in chiffon and satin. For the waist and tunic in medium size:  $3\frac{3}{4}$  yards of 40-inch material;  $1\frac{1}{4}$  yards of 27-inch material for sash;  $\frac{3}{4}$  of a yard of 36-inch material for underwaist;  $\frac{3}{4}$  of a yard of 40-inch material for sleeves and sleeve ruffles;  $\frac{3}{4}$  of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{3}{4}$  yards wide at the hem. For the skirt in medium size:  $1\frac{3}{4}$  yards of 36-inch material for upper part of skirt;  $1\frac{1}{4}$  yards of 40-inch material for lower part of skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. 43638.**—A one-piece frock is suitable for serge or for satin, trimmed with wool tassels. For the frock in medium size:  $8\frac{1}{4}$  yards of 40-inch material; 1 yard of 36-inch material for lining;  $\frac{3}{4}$  of a yard of 27-inch material for collar; 36 buttons for sleeves and back of frock; 4 tassels. The skirt is 36 inches long and  $3\frac{1}{2}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. 43635.**—This one-piece frock for serge or velvet might be trimmed with fur banding, and the cartridge plaits at the waist and the belt may be faced with silk of a contrasting color. For the frock in medium size:  $6\frac{3}{4}$  yards of 54-inch material;  $\frac{3}{4}$  of a yard of 2-inch material for cuffs;  $\frac{3}{4}$  of a yard of 1-inch fur for collar. The skirt is 36 inches long and  $5\frac{1}{2}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. 43637.**—A one-piece frock for serge is cut with a long waist and belted with suede; the buttons and the collar and inner cuffs are of gaily patterned satin. For the frock in medium size: 5 yards of 40-inch material;  $1\frac{1}{4}$  yards of  $1\frac{1}{4}$ -inch ribbon;  $\frac{3}{4}$  of a yard of 40-inch material for collar;  $\frac{1}{2}$  yard of 2-inch ribbon for sleeves;  $\frac{3}{4}$  of a yard of 36-inch lining. The skirt is 36 inches long and  $2\frac{3}{4}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. 43641; SKIRT NO. 43642.**—This tunic dress is suitable for a combination of materials such as satin and chiffon or Georgette crepe and velvet. The long tunic, which comes with the waist pattern, may be trimmed with beads or metal thread embroidery. For the waist in medium size:  $3\frac{3}{4}$  yards of 40-inch material for overdress; 1 yard of 36-inch material for lining. 3 yards of 1-inch ribbon;  $\frac{1}{2}$  yard of 36-inch material for collar; 11 yards of  $1\frac{1}{4}$ -inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt below the tunic is 37 inches long and  $2\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

### PATTERNS ON PAGE 82

**WAIST NO. 43422; SKIRT NO. 43423.**—This frock is designed for combining two materials such as velvet and broadcloth or chiffon and satin. For the waist in medium size:  $2\frac{3}{4}$  yards of 27-inch striped material;  $1\frac{1}{4}$  yards of 27-inch plain material;  $\frac{3}{4}$  of a yard of 36-inch lining;  $\frac{3}{4}$  of a yard of 27-inch material for collar; 38 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $2\frac{1}{2}$  yards of 27-inch striped material;  $3\frac{1}{4}$  yards of 27-inch plain material;  $\frac{3}{4}$  of a yard of  $1\frac{1}{4}$ -inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. 43499.**—This frock is excellent for an afternoon dress of velvet or satin with the large collar of a contrasting material. For the frock in medium size:  $5\frac{3}{4}$  yards of 40-inch material;  $\frac{1}{2}$  yard of 40-inch material for collar and cuffs;  $\frac{3}{4}$  of a yard of 36-inch material for lining; 13 yards of trimming or 1 yard of 36-inch material if bias bands are desired; 19 buttons. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. 43493; SKIRT NO. 43494.**—This tunic dress might be of blue serge or satin with the tunic faced with pale yellow satin. For the waist in medium size:  $3\frac{3}{4}$  yards of 40-inch material;  $1\frac{1}{4}$  yards of 40-inch material for tunic facing;  $\frac{1}{2}$  yard of 40-inch material for collar and cuffs;  $\frac{3}{4}$  of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3

yards wide at the hem. For the skirt in medium size:  $3\frac{3}{4}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. 43425.**—A frock for serge or satin, trimmed with buttons; the belt is cut in one with the sides of the frock. The skirt is 35 inches long and  $2\frac{3}{4}$  yards wide at the hem. For the frock in medium size:  $5\frac{1}{4}$  yards of 36-inch material;  $\frac{1}{4}$  yard of 36-inch material for collar facing;  $1\frac{1}{4}$  yards of 36-inch lining;  $\frac{3}{4}$  of a yard of 3-inch belting; 48 buttons; 1 buckle. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. 43545.**—This frock, if of velvet or satin, could be trimmed with wool-embroidery and buttons. For the frock in medium size:  $6\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 40-inch material for collar;  $\frac{3}{4}$  of a yard of 36-inch material for lining. The skirt is 37 inches long and 4 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. 43484.**—A misses' frock could be of serge or broadcloth with the collar, vest, and sleeve frills of chiffon or Georgette crepe. For the frock in medium size:  $4\frac{1}{2}$  yards of 40-inch material. The skirt is 34 inches long and  $3\frac{1}{2}$  yards wide at the hem. Sizes, 16 and 18 years; 34 and 36 inches bust measure. Price, \$1.

**WAIST NO. 43495; SKIRT NO. 43496.**—A frock cut like a coat-dress might be of serge or satin with a vest and collar of Georgette crepe. For the waist in medium size: 1 yard of 40-inch material;  $\frac{1}{4}$  yard of 40-inch material for sleeves;  $\frac{3}{4}$  of a yard of 36-inch material for waist lining;  $\frac{1}{2}$  yard of 40-inch material for girdle;  $\frac{3}{4}$  of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $3\frac{3}{4}$  yards of 40-inch material. Size, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. 43613; SKIRT NO. 43614.**—A frock for broadcloth or velvet is trimmed with narrow bands of fur and a surplice girdle. For the waist in medium size: 2 yards of 40-inch material;  $1\frac{1}{4}$  yards of 36-inch lining;  $\frac{1}{2}$  yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $4\frac{3}{4}$  yards of 40-inch material; 4 yards of  $\frac{1}{2}$ -inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. 43597.**—A one-piece frock for velvet has the sash-ends embroidered with metal thread or wool. For the frock in medium size:  $6\frac{1}{4}$  yards of 40-inch material;  $1\frac{1}{4}$  yards of contrasting material for facing revers, collar, and cuffs;  $\frac{3}{4}$  of a yard of 8-inch lace;  $1\frac{1}{4}$  yards of 27-inch lining. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

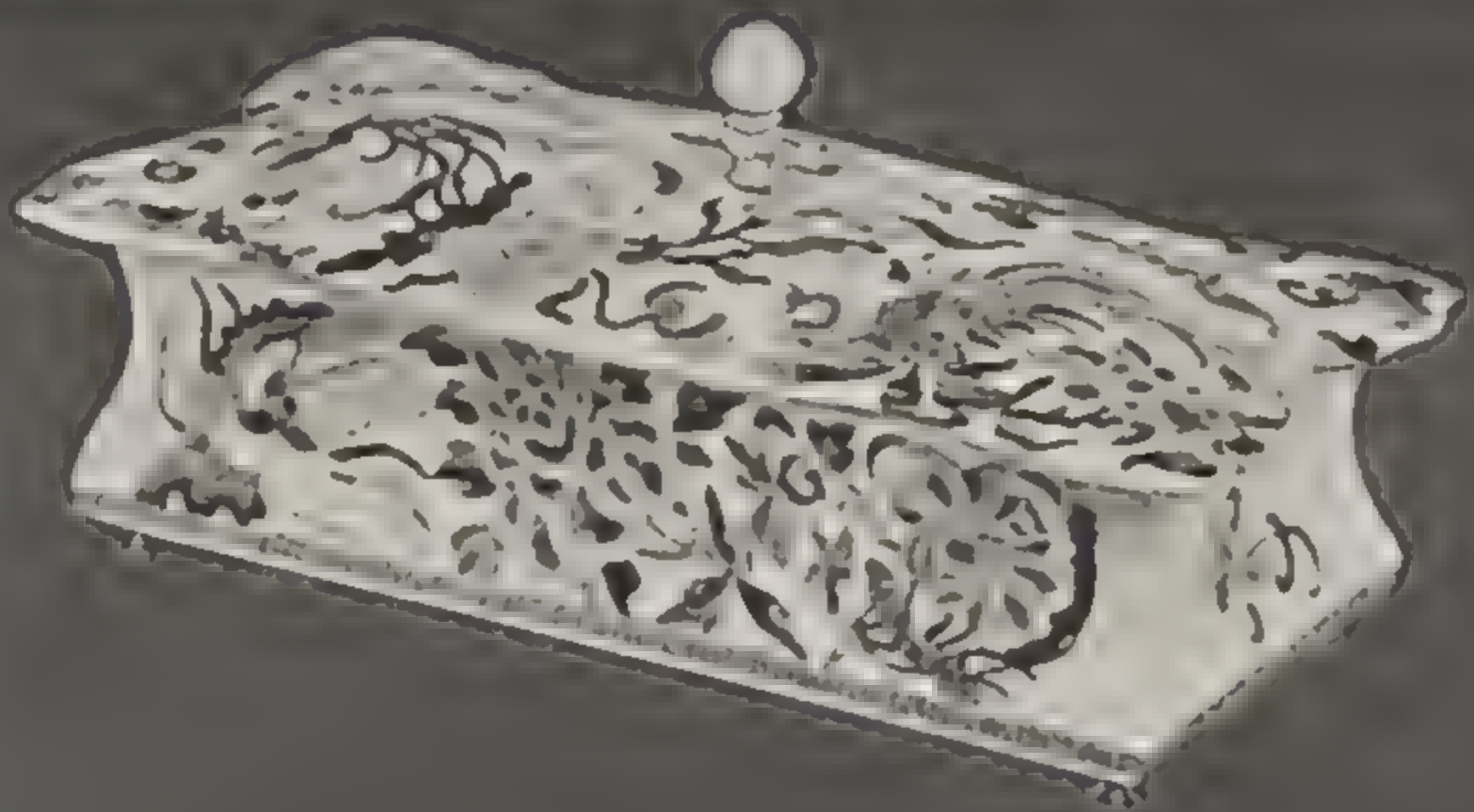
### PATTERNS ON PAGE 83

**FROCK NO. 43626.**—The bodice and drapery of this simple evening frock are cut in one piece. The frock might be of metal brocade, trimmed with folds of contrasting color. For the frock in medium size:  $3\frac{3}{4}$  yards of 40-inch material;  $2\frac{3}{4}$  yards of 36-inch material for girdle and drapery;  $\frac{3}{4}$  of a yard of 40-inch material for bodice and plaited section;  $\frac{1}{2}$  yard of 27-inch material for shoulder pieces; The yard of 36-inch material for lining. The skirt is 35 inches long and  $3\frac{1}{2}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. 43277; SKIRT NO. 43278.**—A quaint evening frock for brocade velvet with the sleeve caps and yoke of tulle. For the waist in medium size:  $\frac{3}{4}$  of a yard of 36-inch material;  $1\frac{1}{4}$  yards of 27-inch material for two-piece lining;  $1\frac{1}{4}$  yards of 36-inch material for sleeves and yoke;  $\frac{1}{4}$  of a yard of net for the sleeve foundations;  $\frac{3}{4}$  of a yard of 3-inch lace for shoulder revers. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $6\frac{3}{4}$  yards wide at the hem. For the skirt in medium size: 8 yards of 36-inch material;  $1\frac{1}{4}$  yards of 27-inch material for short foundation skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. 43622.**—The draped over-skirt and bodice are cut in one piece. (Continued on page 112)





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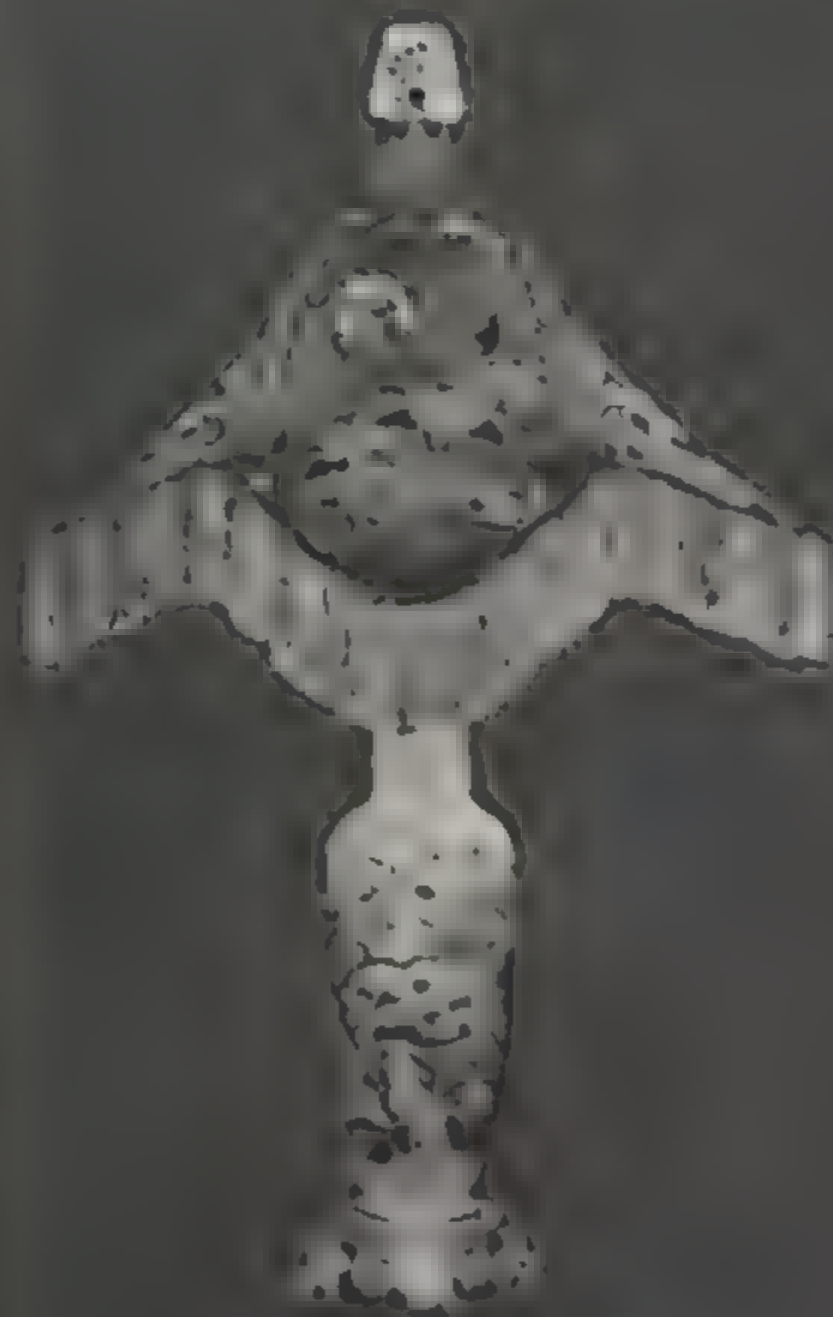
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## PATTERN DESCRIPTIONS

(Continued from page 110)

sleeve drapery is chiffon and the underskirt may be of chiffon. For the frock in medium size:  $3\frac{1}{2}$  yards of 40-inch material for overdress;  $2\frac{1}{8}$  yards of 40-inch material for underskirt;  $1\frac{1}{2}$  yards of 36-inch material for foundation skirt, yoke, and lining; 1 yard of 40-inch material for sleeves. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. 43624.**—This moyen âge evening frock is designed especially for combining materials such as brocaded velvet and chiffon. For the frock in medium size:  $2\frac{3}{4}$  yards of 72-inch material for lower part of skirt, sleeves, and modesty;  $\frac{5}{8}$  of a yard of 44-inch brocade;  $9\frac{3}{8}$  yards of trimming for straps, belts, and lower edge of skirt;  $\frac{7}{8}$  of a yard of 27-inch lining;  $2\frac{3}{4}$  yards of 40-inch material for underskirt. The frock is 36 inches long and 4 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. 43541; SKIRT NO. 43542.**—An evening frock for chiffon over a satin foundation. For the waist in medium size: 1 yard of 36-inch tulle;  $1\frac{1}{2}$  yards of  $3\frac{1}{2}$ -inch lace;  $\frac{3}{8}$  of a yard of 7-inch lace; 1 yard of 36-inch material for lining;  $\frac{3}{4}$  of a yard of 36-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt is 37 inches long and 7 yards wide at the hem. For the skirt in medium size:  $8\frac{3}{4}$  yards of 36-inch tulle;  $4\frac{1}{2}$  yards of 36-inch material for foundation skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. 43574; SKIRT NO. 43575.**—A dance frock for velvet and tulle. For the waist in medium size:  $\frac{3}{4}$  of a yard of 40-inch material for bodice;  $\frac{7}{8}$  of a yard of banding;  $2\frac{3}{4}$  yards of tulle;  $1\frac{1}{2}$  yards of material for upper part of bodice drapery;  $\frac{1}{4}$  of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 5 yards wide at the hem. For the skirt in medium size:  $7\frac{1}{2}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. 43161; SKIRT NO. 43162.**—A frock for satin or velvet with the petticoat of net trimmed with lace ruffles. For the waist in medium size:  $\frac{7}{8}$  of a yard of 40-inch material;  $1\frac{1}{2}$  yards of 6-inch lace; 2 yards of 1-inch trimming;  $\frac{3}{4}$  of a yard of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $2\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $4\frac{1}{2}$  yards of 40-inch material for overskirt;  $2\frac{1}{4}$  yards of 34-inch material for underskirt;  $1\frac{1}{2}$  yards of frilling. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. 43546; SKIRT NO. 43547.**—An Empire evening frock for velvet or chiffon embroidered with metal thread. For the waist in medium size:  $\frac{3}{4}$  of a yard of 40-inch material;  $\frac{1}{2}$  yard of 72-inch material for yoke and sleeves;  $\frac{7}{8}$  of a yard of 36-inch material for lining;  $\frac{1}{4}$  of a yard of 36-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size:  $2\frac{3}{4}$  yards of 40-inch material for underskirt;  $4\frac{1}{4}$  yards of 40-inch material for overskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 84

**BLOUSE NO. 43640.**—This is the long-waisted blouse so suitable to complete a formal velvet suit. For the blouse in medium size: 3 yards of 40-inch material; 40 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 43514.**—A separate blouse for handkerchief linen, tub satin, or Georgette crêpe. For the blouse in medium size:  $1\frac{1}{4}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 40-inch material for collar

and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 43589.**—The blouse may be made of handkerchief linen, organdy, or tub satin with the collar of contrasting material and lines of hemstitching for trimming. For the blouse in medium size:  $2\frac{3}{4}$  yards of 36-inch material;  $1\frac{1}{2}$  yards of  $\frac{1}{2}$ -inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 43450.**—A tucked blouse which may be made of handkerchief linen, batiste, or Georgette crêpe with the collar of contrasting material. For the blouse in medium size:  $2\frac{3}{4}$  yards of 40-inch material;  $\frac{5}{8}$  of a yard of 45-inch material for collar frills and small cuffs; 1 yard of  $\frac{1}{2}$ -inch lace insertion; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 43235.**—A separate blouse for velvet with the sleeves of chiffon or Georgette crêpe. For the blouse in medium size:  $2\frac{1}{2}$  yards of 27-inch material;  $1\frac{1}{4}$  yards of 27-inch material for three-piece lining;  $\frac{7}{8}$  of a yard of 44-inch material for plain sleeves or  $1\frac{1}{4}$  yards for accordion-plated sleeves; 44 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 42880.**—A tailored blouse for tub satin or handkerchief linen. For the blouse in medium size:  $1\frac{3}{4}$  yards of 36-inch material;  $\frac{5}{8}$  of a yard of 36-inch material for collar facing and cuffs; 1 dozen buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. 42756.**—A separate skirt cut in but two pieces with the fold of the goods at the center back and center front. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size:  $3\frac{3}{4}$  yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. 43255.**—A separate six-gored skirt for wool gabardine, duvetyn, velvet, or velours de laine. For the skirt in medium size: 3 yards of 42-inch material. The skirt is 36 inches long and  $2\frac{1}{4}$  yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. 43252.**—A one-piece skirt with a two-piece fitted yoke is formal yet simple to make. The skirt is 36 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $3\frac{3}{4}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. 43271.**—A one-piece draped skirt for velvet, wool velours, duvetyn, or satin. The skirt is 35 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $5\frac{1}{4}$  yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**BLOUSE NO. 43579.**—A separate Russian blouse for satin, trimmed with striped satin. For the blouse in medium size: 4 yards of 40-inch material;  $1\frac{1}{2}$  yards of 40-inch contrasting material for bias bands;  $\frac{5}{8}$  of a yard of contrasting material for draped collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 43639.**—Buttons make this long blouse distinctive. For the blouse in medium size: 3 yards of 40-inch material;  $1\frac{1}{4}$  yards of 40-inch material for girdle, cuffs, and trimmings; 32 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 43403.**—The simulated overblouse may be of velvet or satin over the underblouse of chiffon or Georgette crêpe. For the blouse in medium size: 2 yards of 40-inch material;  $\frac{5}{8}$  of a yard of 36-inch material for collar and cuffs;  $\frac{1}{2}$  yard of 36-inch material for vest;  $\frac{7}{8}$  of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.



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THE princely splendor of these Cloth-of-Gold Perfumes is most seductive. The senses are lured and held by their drifting fragrance as the eyes cling to and follow the sinuous grace of a dancing figure.

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# ANSWERS TO CORRESPONDENTS

**V**OGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

## TO SEAT PEOPLE ALL IN A ROW

Miss K. M. C.—I am wondering if you could offer a suggestion as to the best method of arranging to seat ten people in a string of orchestra chairs—in other words, all in one row. Without some attempt at prearrangement I do not see how confusion and perhaps even a little dissatisfaction could possibly be avoided.

Ans.—We would suggest that the hostess give each member of her party a little card on which is written for the first guest:

*Miss Jones, will you go down the aisle first and take the end seat in the middle of the orchestra?*

and for the next guest:

*Mr. Brown, will you follow Miss Jones down the aisle and sit next to her?*

These may be written on little cards enclosed in envelopes and handed to each guest.

## DINNERS AND DINERS

Mrs. A. B. B.—How should the napkin be unfolded and how left on leaving the table? Should the chair be pushed back under the table on rising? Is it correct to use table linen before it is laundered? Which is preferred, damask or lace for dinners and luncheons? May lace be used for breakfasts? Is a soup course permissible at a fashionable dinner?

Ans.—The rule for using a napkin is to make one's act as unobtrusive as possible, and we consider that it should be quietly opened, not shaken out on one's lap. On leaving the table, it is correct to place one's napkin on the chair, opened, as it is used. One never folds a napkin, unless staying in a small

household where one is going to remain for another meal and there is the possibility that clean linen is not used for every repast.

The chair should be left as it is on rising. It is not good form to put it back under the table.

We do not consider it a good plan to use table linen before it is laundered, as the stiffness and dressing of the new linen make it unwieldy.

The question of whether to use damask or lace for dinners and luncheons is one of personal taste. Naturally a beautiful piece of damask is preferred to a piece of rather ordinary lace. People whose means are unlimited often prefer the fine damask or linen, though a beautiful lace cloth is always an addition to a table. Damask or linen is used for breakfast, not lace, and while the centerpiece with doilies is sometimes used on a polished table for dinner, a more formal dinner table is usually covered with a cloth.

Yes, a soup course is often used at a fashionable dinner.

## FOR A COUNTRY CLUB DANCE

Miss S. E. S.—Will you kindly tell me how to word an invitation to an informal dance at a country club in honor of a prospective bride when the invitations are to be written, not engraved?

Ans.—Invitations to an informal dance at a country club would be written in the form of a personal letter somewhat like the following:

*My dear Mrs. Bradley:*

*We are asking a few friends on Thursday evening, the twenty-sixth, at nine o'clock to meet Miss Brown, whose engagement to Mr. Townsend has just been announced, and we would be delighted if you and Mr. Bradley would join us also.*

*Do come early, as we hope to commence dancing at nine o'clock.*

*Looking forward to the pleasure of seeing you both,*

*Faithfully yours,*

Or, of course, another way, if you wish to save time and a way which is also correct is to write on the visiting card, under the name:

*Thursday Evening  
October the Twenty-sixth  
at nine o'clock*

In the lower left hand corner, the word, "Dancing", is written and at the top of the card—(upper left hand corner) "To Meet Miss Beatrice Brown."

## THE TEA WAGON

Mrs. A. L. B.—Kindly tell me how a tea wagon should be arranged when it is not in use, and where it should stand. Also, is it correct to use candle-light for a one o'clock luncheon when there is available sunlight?

Ans.—A tea wagon is purely a convenience and when not in use it should stand uncovered either in a corner of the dining-room or hallway. At one time people used to have tea sets permanently arranged in a room. The laws of hygiene have impressed people with the fact that this is unsanitary. In conservative houses even the sideboard in the dining-room holds very few articles that would be used for food.

It is not considered proper to darken a dining-room at one o'clock so that it is necessary to use candle-light. Candle-light in the daytime is never used in a room where there is sufficient outside

(Continued on page 114.)

Ten Thousand Beautiful Gifts by mail

**Daniel Low & Co.**

Jewelers and Silversmiths for 49 Years  
300 Essex St. Salem, Mass.

For fifty years we have been selling gifts. The name DANIEL LOW & CO. on a gift box is recognized universally as a guarantee of quality and artistic excellence.

We maintain the highest standard in the selection of our merchandise for we desire each article to be worthy to perform the high office of a gift. Our House is known throughout the World as one of highest integrity where one may send with perfect confidence for articles for himself and gifts for his friends. Our Year Book for 1917 is now ready,—may we send one to help solve your Christmas problems.



B50, \$5.00—“Princess Pearls.” Unquestionably the most natural appearing artificial pearl. They have the color, lustre shape and delicate



cheen of the Oriental Pearl, and are hardly distinguishable from them. Furnished either with 14k gold clasp, or sterling clasp with pearl center surrounded by rhinestones.

D6935, \$85.00—Stunning new platinum Ring set with five blue white perfect diamonds.



D5424, \$50.00—Exquisite Aquamarine Brooch with four blue white diamonds set in platinum.



L849, \$3.50—Cigarette Case of fine black seal. Inside hinged holders make cigarettes easily accessible.

B6526, \$4.50—Solid gold Knife with three blades and file and three Japanese initials. Write initials plain.

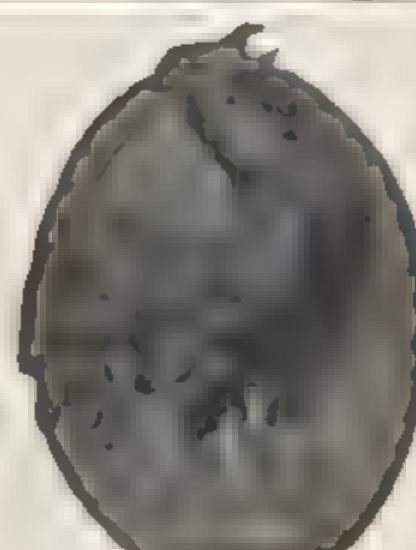


Z885, \$1.50—Match Stand, mahogany base with silver plated holder. Bulldog in bronze finish with white glass eyes stands “on guard”.

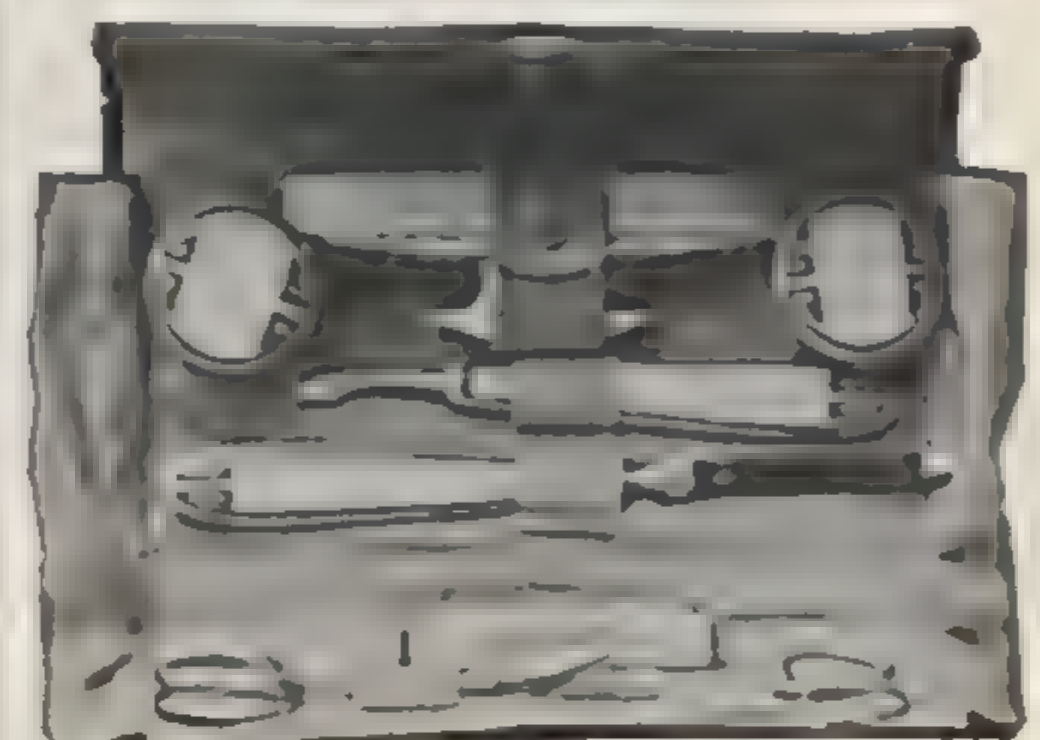
L9595, \$22.50—Very smart Week-End Bag for ladies, of finest black vachette. Has 14-in. frame, fine silk lining and twelve toilet articles in ivory finish.



N1015, 40c—Curtain Pull. “Tiny Tot” of strong white cord with fascinating chubby face attractively painted.



Z182, \$1.75—Door Knocker, 4 in. high. Gaily colored on white background.



L413, \$8.00—Manicure Set of nine pieces in fine black seal case. The ivory finish handles are beautifully decorated in gold and blue.

Z353, 85c—Something new for the Bridge Table. Four enameled clips painted in dainty colors to hold table cover in place.



F828, \$2.50—Attractive sweetmeat basket of Sheffield Plate, 6 1/2 x 4 in.



G3330, \$3.75—Tea-pot Tile with “Polly put the kettle on” etc., engraved on the heavy sterling silver rim.

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MATERIALS

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These Two Models  
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The above Selections are from our New Showings in French Neckwear, French Handkerchiefs and Silk Mufflers just received from our Paris Shop. Mail orders for immediate or Holiday needs will be filled promptly.

State Colors Preferred

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NEW YORK  
34 West 34th Street

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## ANSWERS TO CORRESPONDENTS

(Continued from page 113)

lighting. In warm weather, the shades are drawn so that the sun does not penetrate, but enough light must be allowed for the convenience of the guests.

### SOME USES OF THE VISITING CARD

Mrs. M. H. A.—Does one leave cards at an evening reception?

Ans.—In regard to the question of leaving cards at an evening reception, when it is in the form of merely an At Home between stated hours, we consider that one should leave cards. However, invitations to evening functions are usually so worded that the guests either accept or decline by letter, in which case cards are not necessary; but we maintain the point that if it is a strictly formal At Home given at night, one should leave cards just as one would in the afternoon. This is a protection both for the guest and the hostess, for the former to show that she has been present and for the hostess to know just who were her guests that she may make up her lists for future occasions. In New York, however, receptions are usually given in the afternoon and not in the evening.

Mrs. R. A. S.—Is it considered correct to use one's visiting card in place of a letter of congratulation or condolence? If this is permissible, what form should be used? Should the husband and wife send the "Mr. and Mrs." card, or should they each send separate cards? Should a person whom one knows in a casual way but who has formally called, be invited to a tea or a bridge?

Ans.—It is correct to send congratulations or condolences on visiting cards. When one possesses the card with "Mr. and Mrs.", then one writes on it—"With deep sympathy"—or—"With heartfelt congratulations"—or—"Sincere congratulations". If, however, one only has the "Mrs." card, then one writes the message on that card and encloses two single ones of the "Mr." cards.

It is not against any rules of etiquette to send cards to acquaintances whom one has met casually, provided that the desire to further the friendship seems to be mutual.

It is very difficult in these busy times to find time to make all the calls that one desires so that a tea or a bridge party is an excellent way of bringing friends together. Such an invitation may also be written on a visiting card.

### TO MARK THE LIMOUSINE

Mrs. P. S.—What is the approved form of marking the limousine, a coat of arms or a monogram, in script, old English, or block letters,—and where is it placed? Is it correct for me to use my mother's crest for stationery or for general family use, and may my mother adopt any one of the four crests of four families from which she is directly descended? When Mrs. Smith calls on Mrs. Jones and takes Mr. Smith's cards for Mr. and Mrs. Jones, as long as she only is there in person, should she not send up her cards only and leave Mr. Smith's on a table?

Should we use both fork and spoon in eating ice-cream?

Ans.—The question of marking one's car is purely a matter of taste; a coat of arms is correct. Some conservative people use the three block letters or a diamond-shaped monogram or one enclosed in a circle. Usually, one uses the same design for marking the stationery, linen, silver, and motor car. It is usually placed in the middle of the door, close to the window, near the top. The main thing to be considered is that it shall be conservative and never glaring in color or style. A severe type of marking is usually more distinctive than any other.

You, personally, may correctly use your mother's coat of arms. A woman never uses the crest alone, but it would not be correct for your mother's coat of arms to be placed on anything intended for general family use. It is quite correct for her, however, to choose the coat of arms of any of the four families from which she is directly descended.

In regard to Mrs. Smith calling on Mrs. Jones, it is rather unusual to have the cards sent up at all; a well-trained servant announces the fact that Mrs. Smith is calling, or ushers her into the drawing room, announcing her then, he in the meanwhile having taken on his tray the cards which are left in the hall. If the rules of the household are such that Mrs. Smith's cards should be taken up, Mr. Smith's should accompany them and the servant usually remarks that Mrs. Smith is calling.

In Europe, in eating any dessert, that is any sweet dish, pudding, or ice, a dessert fork and spoon is always provided. A number of very old conservative families in America keep up this custom. One usually holds the dessert spoon in the right hand and the fork in the left; it makes it much easier to manage some dish like an ice which is apt to slip over the plate.

### WHEN A WIDOW MARRIES

Mrs. K. B. L.—Will you please tell me the correct way for a widow to have her linen and silver marked when she is to be married again? Should she use her maiden initials or should the last initial be that of her former husband? Would it be correct for her to wear a white gown and veil such as she wore for her first marriage?

Ans.—The silver for a widow who is about to remarry would naturally be marked with her maiden name, exactly as it was for her former marriage.

It is not considered correct for a widow to wear a white dress and veil as she did for her first marriage; in fact, a widow never wears a veil, but, instead, a hat in some very pale shade to harmonize with her dress.

### A CHILD'S CARDS

Mrs. F. C. N.—Kindly tell me the approved size, and shape of card and the form of wording for calling cards for a little girl who is four years of age. Mary Jane Smith is her full name.

Ans.—When a mother wishes her tiny daughter to start off early in life with her own cards, she usually selects a small card bearing the full name of the child without any prefix, as

*Mary Jane Smith*

This may be engraved in any script; usually, however, it is in the script of the mother's cards. The block letters are preferred at present.

### A QUESTION OF FORM

Mrs. L. E. W.—Is the hostess always served first? If the guests are relatives is the custom the same?

Ans.—The matter of serving the hostess first depends entirely upon the feeling one has on the subject. In a great many houses it is done and the reason for doing it seems a very logical one. A dish is sometimes so complicated that the guest is embarrassed to know how to insert the spoon or fork and the hostess thus can save discomfort to her guest. In houses where they make this custom the rule, it is done always; whether the guests present are relatives or not, it does not matter.



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*Illustrated, the RADNOR Set  
The new "Hammered" finish*

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are designed as corrective for fallen arches and other foot ailments, but have pleasing lines and an attractive appearance. Endorsed by leading orthopedic physicians.

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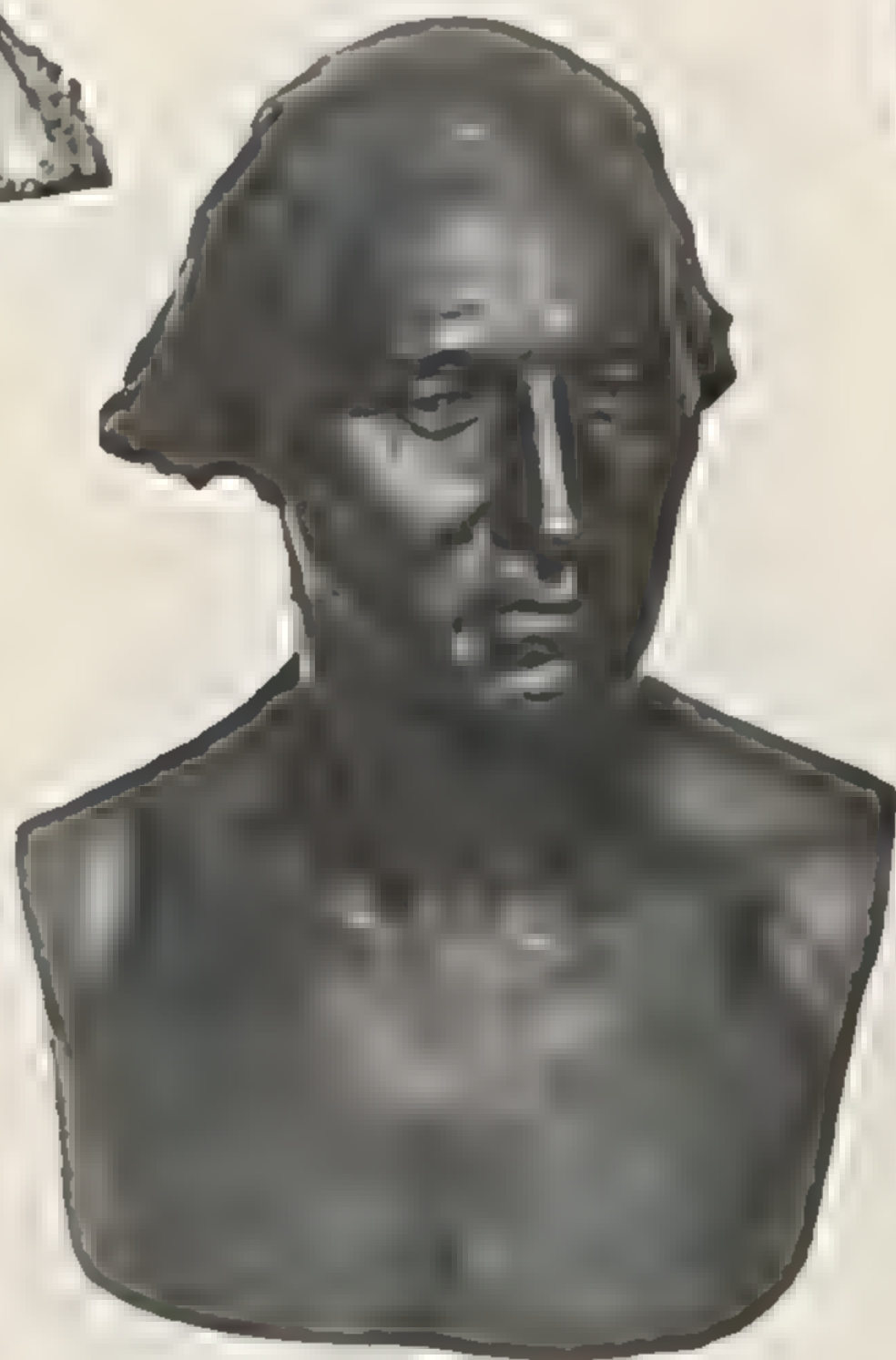


# ARTBRONZ

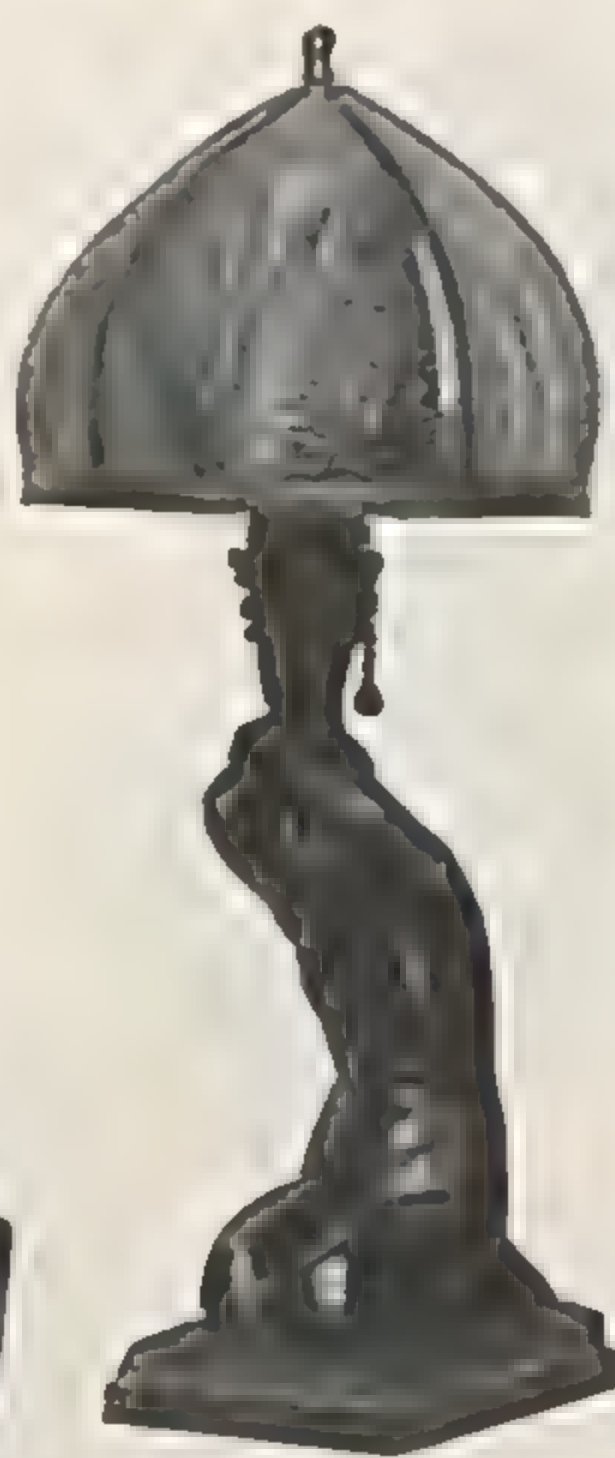
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Add 75c to the prices listed in this advertisement if West of Chicago



That inspiration to artists which makes Lady Diana Manners the most painted and photographed woman in England has moved Harrington Mann to a portrait which stands head and shoulders above the rest of his exhibition

## A R T

### CALENDAR OF EXHIBITIONS

#### NEW YORK

**American Art Galleries.** Exhibition of the collection of Renaissance art formed by Mr. Elia Volpi, from November 6 to 21.

**Anderson Galleries.** Sporting Prints from the Frederic R. Halsey collection, from November 13 to 23.

Eighteenth-century French engravings from the Halsey collection, from November 29 to December 11.

**Bourgeois Galleries.** Thirty-four paintings by James Butler, from October 18 to November 18.

**Browns Galleries.** Water colors of English country gardens by Charles E. Flower.

**Ehrich Galleries.** Exhibition of paintings by the lesser old masters, during November.

**Fine Arts Building.** Twenty-seventh annual exhibition of the New York Water Color Club, from November 4 to 26.

Annual Exhibition of the National Association of Portrait Painters, from November 4 to 26.

**Goupil Galleries.** Seventy drawings by Hugo Ballin, from November 1 to 15.

**Kennedy Galleries.** Etchings and dry points by Dwight C. Sturges, from October 16 to November 11.

Prints of old New York, from October 16 to November 11.

**Macbeth Galleries.** Exhibition of the Association of Painter Friends, from October 31 to November 15.

**Milch Galleries.** Opening exhibition of work of American artists, from November 1.

**Modern Gallery.** Exhibition of sculpture by Brancusi, from October 23 to November 11.

**New York Public Library.** Print Gallery: American portraits of the Colonial and Revolutionary periods. Gallery 322: mezzotints from the Cadwalader collection and exhibitions illustrating the making of prints. Stuart Gallery: Henry Wolf memorial exhibition and recent additions to the print collection. General Exhibition Room: Chiaroscuro prints, for an indefinite period.

**Snedecor Galleries.** Paintings by American artists, during November.

#### CHICAGO

**Art Institute.** Twenty-ninth annual exhibition of contemporary paintings and sculpture, from November 2 to December 7.

#### PHILADELPHIA

**Pennsylvania Academy of Fine Arts.** Annual exhibition of the Philadelphia Water Color Club and of the Pennsylvania Society of Miniature Painters, from November 5 to December 10.

#### WASHINGTON

**Corcoran Gallery.** Sixth annual exhibition of contemporary American paintings, from December 17 to January 21.

### ART NOTES

NOW that the art season is really under way, it becomes apparent that it is to be a very different art season from the two which have immediately preceded it. Prosperity is rife in the land, at present; and where there is prosperity, there, unfailingly, is art. So there are rumors abroad already that the English Royal Academy will this year exhibit in New York. Shall we also hold a Paris Salon here,—heaven and the submarines permitting? At least it seems that there are to be few idle moments for art lovers in the coming winter, and we may surely hope that our own artists have recovered from the consternation wrought by the sudden loss of European inspiration and regained the ability to do justice to their own gifts.

#### NOVEMBER'S HONOR IN ART

November sees the winter opening of the Fine Arts Building with the annual exhibition of the New York Water Color Club, always the first of the important annual exhibitions, to be followed later in the winter by the exhibitions of the National Academy of Design and of the Architectural League. The water color painters also lead the season in Philadelphia, where the Pennsylvania Academy opened on November 5, with the combined exhibitions of the Philadelphia Water Color Club and the Pennsylvania Society of Miniature Painters. The Art Institute of Chicago also selected November for the opening of its annual exhibition of contemporary painting and sculpture. In the private exhibition galleries of New York, the month is no less honored, for collections of exceptional interest are on view on all sides.

Though far from equaling this record, October made a brave showing of its own. Most important of its many activities in art was the memorial exhibition of the work of the late Howard Gardiner Cushing at the Knoedler Galleries. This exhibition was finely representative of Cushing's original and highly decorative work; it will be discussed in detail in a later issue.

#### PORTRAITS BY HARRINGTON MANN

At Scott and Fowles during October was a collection of ten recent portraits  
(Continued on page 118)



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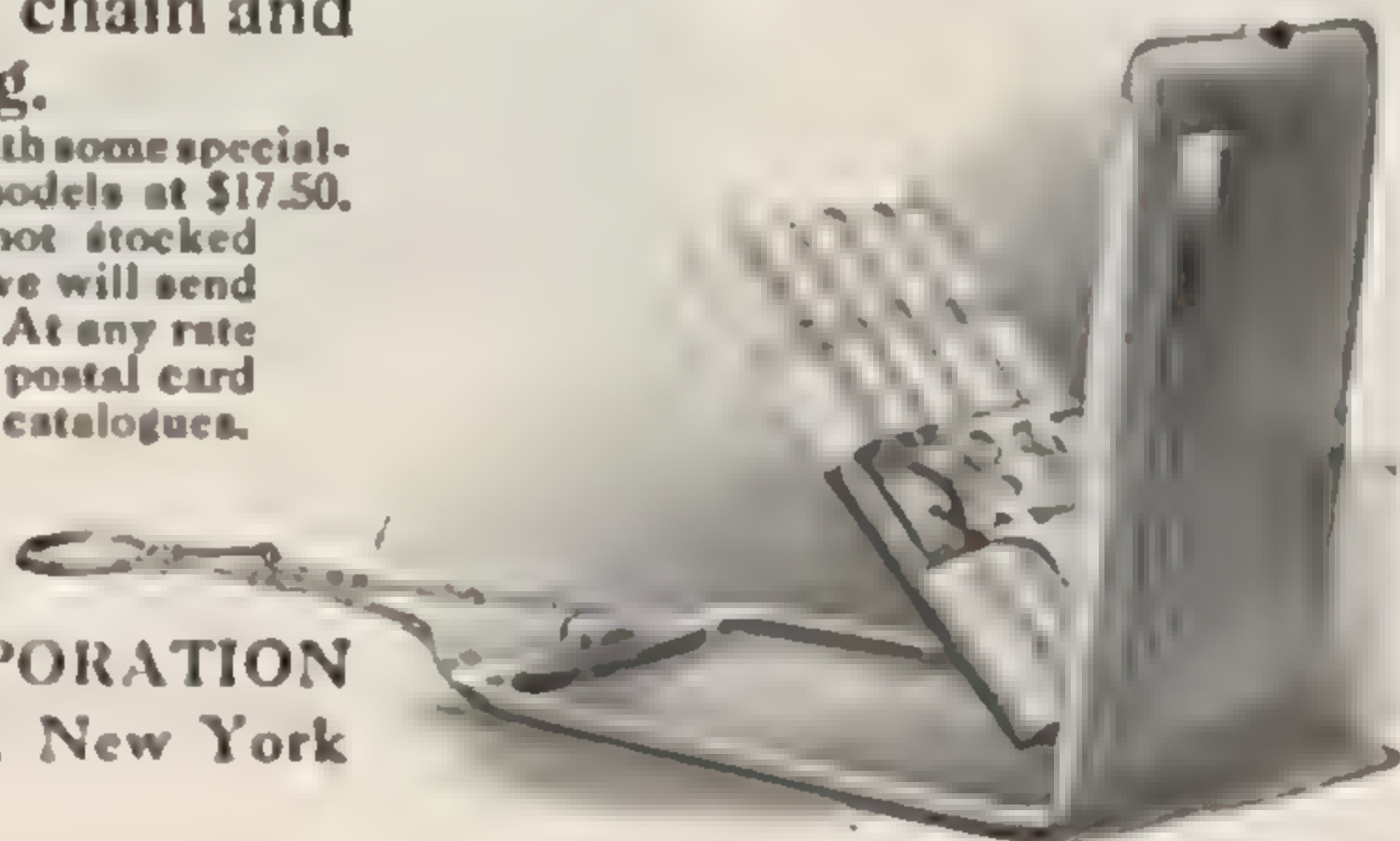
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ANSCO COMPANY BINGHAMTON, NEW YORK



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(Continued from page 116)

by Harrington Mann. In some of these works, the artist registers so marked an increase of excellence over the best in his last year's exhibition as to encourage the hope that he will some day escape from the facility which seems to curse his brush. The portraits shown this year manifested a higher standard in drawing and a notable lessening of the tendency to paint figures in a vacuum, a defect which gave brilliancy, it is true, but gave also a most disturbing hardness. By far the best of the canvases were the portrait of Lady Diana Manners and the double portrait of Viscount Moore and Lady Patricia Moore, the children of the Earl of Drogheda.

## MUCH-PAINTED LADY DIANA

In the portrait of Lady Diana Manners, by far the best work in the exhibition, Mann has made clear the relation of the figure to background and the existence of air and space about it. Once this material difficulty has been overcome, the brilliancy and spontaneousness of his work gain greatly in effect, and the result is a delightful portrait of a rarely charming subject, who is almost as much painted as the original bearer of her name. Could Mann maintain this standard of work in the honor of subjects less notably inspiring to artists, his position would be assured. Something very near this value has been attained in the portrait of the children of the Earl of Drogheda, in whom sweetness, eagerness, and childlike quality are most pleasingly expressed.

## A MASTER WOOD ENGRAVER

Memorial exhibitions of the work of the late Henry Wolf were the order of the day during October, both at the Knoedler Galleries and at the Public Library. Wolf, whose recent death left a gap unfilled by any successor, was unquestionably among the greatest American wood engravers and, indeed, ranked fairly with the greatest wood engravers of the world. Unfortunately for our national glory, he was American by adoption only, for he was born in Alsace and received his early art training at Strasbourg, where his gift for the making of woodcuts was brought to light by the French wood engraver, Jacques Levy.

He came to New York in 1872, and during the next forty years he raised wood engraving to undreamed-of heights, of beauty; for, be it understood, when Wolf engraved a masterpiece of painting, he did not, like the older masters, make a mere facsimile of it, but used sensitive line, varying tone, and all the arts of the burin to interpret its color and true significance. His engravings from paintings are many and of many periods; Velasquez, Gainsborough, Vermeer, and many another old master share the honors in his work with Manet, Whistler, Inness, and Lenbach.

The engraving of portraits held high interest for him, and he is the author of a portrait of Stevenson which defies tradition by being excellent although it was made from a photograph. A large portion of Wolf's work, however, was done directly from nature, and his silvery

streams, delicate mists, and ever-varying shadows give evidence of an eye not less keen to natural beauty than to the premeditated glories of the masters in art.

## ART IN DIVERS FORMS

At the Bourgeois Galleries, the opening exhibition, which will remain on view until November 18, consisted of thirty-four works of James Butler, an American artist who is a grandson of the famous French painter, Monet. These works are fresh and vigorous in color and handling, and display, as might be expected, a strong tendency to impressionism.

The Daniel Galleries, which have moved into new quarters at 2 West 47th Street, had on view during October an exhibition of the works of modernist artists, in accordance with the policy which this gallery has followed since its establishment. Glackens, Ray, Lawson, du Bois, and Benton were among the artists represented in this exhibition. At the Reinhardt Galleries, Jo Davidson showed until the end of October a well-executed bronze bust of President Wilson. The Braus Galleries housed an exhibition of water colors of English gardens, by Charles E. Flower, and the National Art Club had on view an extensive collection illustrating the history of photography. This exhibition was held under the auspices of the American Institute of Graphic Arts, and the material presented offered much of value to those interested in the development of photography as an art.

At the Anderson Galleries, November opens with a notable exhibition and sale, that of the Frederic R. Halsey collection of prints. This collection includes over ten thousand prints, many of which are rare and fine impressions; it is being exhibited and sold in groups. The Americana include many Colonial and Revolutionary portraits, among them a fine portrait of Franklin and several portraits of Washington. The Sporting prints form another important group, and there are equally important groups of eighteenth-century French engravings and of etchings by both old and modern masters, while the English mezzotints and the stipple engravings represent the work of many artists of high rank.



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Three to Twenty-five Dollars  
At High Class Stores

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In the portrait of the children of the Earl of Drogheda, in his recent exhibition at the Galleries of Scott and Fowles, Mann has not only caught the child's personality but has overcome many of his former difficulties of drawing and perspective; the figures here keep their respective planes



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Prices Include One-Letter Hand  
Embroidered in Designs  
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Women's Footwear in all the  
Smartest Lasts & Leathers

### The Manhattan

\$10.00

Colors and Combinations of Tan Calf, Tan  
Kidskin, Black Glace Kid, Grey Kidskin,  
Brown Suede, Ivory Suede, Grey Suede,  
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Coronation  
Slipper  
\$8.50

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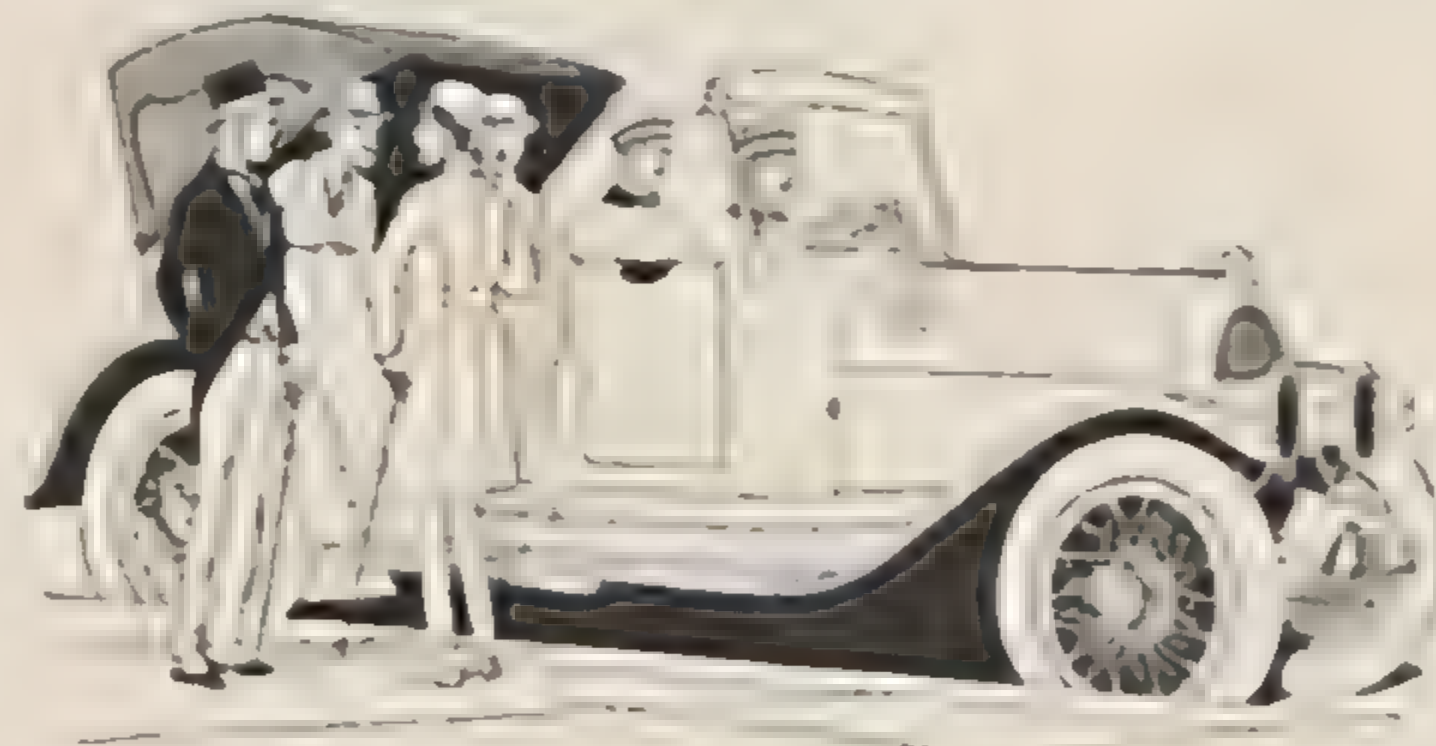


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Bench Made—A design of elegance, exclu-  
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Beaded; Black Kid, Beaded; White Satin,  
Beaded; Bronze Kid, Beaded.

Lord & Taylor

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I have often wondered why  
your car looks so attractive-  
ly different. It has such  
smart style—such an air of  
exclusiveness. That's because  
it is upholstered with Duratex.  
Duratex is the nation's  
smartest dress for motor cars.

DURATEX





## Dash and Spirit—

are the dominant notes in dress today. In no feature of smart attire are these two, Dash and Spirit, so marked as in

## "Onyx" Silk Hosiery

The new designs for Autumn and Winter are notably spirited. In plain colors, too—in all shades to match any costume for any and all occasions.

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Successors to the  
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Taylor

## WISDOM in the TEMPLE of VANITY

(Continued from page 37)

scholars, whom we call intellectuals. These women have set to work with enthusiasm to study and to learn the deep mysteries of gowns which are charming according to the manner in which they are worn; they have also learned well that the setting in which one lives has no interest save as a bit of one's own soul has inspired its form and color.

Each woman, therefore, has desired that the altar of her particular cult should be in accord with her artistic and literary preferences. A few women have set the example, and immediately the others have followed. Thus we see the walls of one dressing-room covered with a paper designed to imitate black marble; the long curtains are of black and gold brocade, and the dressing-table is covered with a precious fabric, Chinese silk, or some antique textiles; above it hangs a glass in an unusual frame. The bottles are no longer the familiar simple bottles for toilet preparations. They are Venetian or Arabian; there is a bottle of different form for each extract, and the name which it bears is not the familiar label. This name must be a device, a telling phrase, suggesting some land of perfumes or some exotic plant; for, it must be remembered, our coquettes are not easily pleased.

### BOXES WHICH ARE DIFFERENT

The boxes or toilet preparations, like the bottles, will be all different and all as unusual as possible. Of enamel, gold, mosaic, or cloisonné, all will be as handsome as museum pieces, and doubtless on the mantel will be a reproduction of some fine antique to assert always the rules of the beautiful body. The unusual and highly interesting atmosphere of such a dressing-room may be imagined.

On the walls will be original nude studies, drawings in pencil or chalk by Rodin, Besnard, Puvis de Chavannes, or Menard. Or, in default of these modern masters, there may be reproductions of famous drawings framed in gold or in a simple dark gray paper. Chinese vases will hold pale flowers relieved against this somber background,—perhaps they may be arum, lilies, or white roses.

Finally, on all sides, will be evinced the attraction which she who dwells in this boudoir feels for the works of artists, the universal beauties, and for pure and simple nature. Carelessly placed on a shining ebony table beside the great divan which serves as chaise-longue, are two or three masterpieces, for woman no longer keeps the newest novel at hand; she has some book of philosophy, theology, or sociology, of which she has learned all the terms. Some women, indeed, since the great war, have taken to studying about Russia or Serbia—who would have believed it?

### THE DANGER OF EXAGGERATION

It is possible that the literary idea which presides over this new taste in dressing-rooms may sometimes become exaggerated to a pretension. But that matters little; it is manifestation and every manifestation is a sign of life; we can ask no more than that. To create a room out of stuff brought back from a trip to the orient, with vases and potteries of eastern countries, is that not a way of materializing the memories of that splendid journey?

A dressing-room all in Cordoba leather or Andalusian pottery, pure in style and true to period, would certainly eschew banality. Such a work would give proof of special knowledge, and the accomplishment of such a room would be a far more entertaining feat than the signing of a contract with the first notable merchant.

### AN INDIAN DRESSING-ROOM

And what would you think of an Indian dressing-room, one in which everything was inspired by the dwellings of Jaipur or Benares, a room with tables, ornaments, and walls of strange colors? I have already spoken of Andalusia, but I have said nothing of Russia, a land where silks of wonderful soft colors and tissues of golden gauze afford materials for magnificent combinations. In such a dressing-room, all the colors should be strong and warm, recalling the Russian ballet and suggesting the decorations for which we have sought since our childhood.

The beauty of a woman could not fail to be enhanced against a somber background of neutral toned silks and against the fur rugs of a great divan of gray velvet. The cushions of this divan should be in velvet of several tones of brown, black, and gray, without border or ornament. As for the daylight, which should enter through silk curtains of brilliant color, it throws jets of flame through a room furnished in this fashion, and flames are the symbol of the piercing and profound ideas which fill the head of the "intellectual," in whom experience of life, will, and coolness have created a new type of mind, which bears no relation either to that of the "précieuses" of the eighteenth century or of the mystics of the middle ages—or even of the blue stocking (a type that was slow to die.)

These are the women of our own time.

(JEANNE)

RAMON FERNANDEZ



Here, in the atmosphere of Cordoba leather and the World's Best Books, she meditates on her liberation from the banality of a dressing-room which was flimsy with lace and tulle, and unintelligently dainty with white muslin



# Mrs. Adair

## GANESH TOILET PREPARATIONS

(CONTINUED)

### 13. Ganesh Lily Sulphur Lotion

Whether the skin is dark naturally, or tanned by the sun's rays, it can be lightened by the Ganesh Lily Sulphur Lotion, widely used in Europe and America. Apply it freely and often; being the prescription of a well-known doctor, it is harmless, and will improve the skin. Can also be used as a liquid powder; in three shades. \$2.50 and \$1.50 a bottle.

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Quickly removes the aggravating brown spots or "moth patches," which are so disfiguring. To be painted on. Bottle, \$1.00.

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Invariably successful in reducing fatty tissue. Can be rubbed in at home, and is the most satisfactory treatment, as it obviates the necessity of taking medicines or adopting violent measures. Jar, \$1.75.

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The powder for night use, if one would be perfectly groomed. Exquisitely fine—almost imperceptible; delicately tinted. Just as it comes from Paris. \$1.25 a Box.

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Keep a supply on hand during the coming months. Protects the lips from becoming roughened and chapped, and keeps them full, firm and a healthy pink. (TO BE CONTINUED) Pot, \$1.00, 50c.



Ganesh Forehead Strap (\$4 and \$5), for removing forehead lines; the Ganesh Chin Strap (\$5 and \$6.50), for reducing the "double" chin.

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The eight-inch grey suede wave tops, with matched pearl buttons, patent leather vamps and very light welt soles are the attractive features that make this dressy button boot one of the best of our newest models.

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Prices range from \$1.00 up.

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V-423—Tailored model with pointed revers and collar. Collar square sailor style in back. Front fastening with three pearl buttons. In silk cashmere, white only. Price, \$5.75  
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Child's "NATURAL SHAPE" shoes. An aid to weak ankles, and helpful to strong ones.

Sizes 7 to 10½

White Buckskin, Button or Lace \$4.50  
White Linen Button (white soles).  
Tan Russia or Black Russia, Lace or Button 3.50



Children's "PERFECT SHAPE" button and lace shoes permit perfect development of the growing foot. Sizes 4 to 8  
White Buckskin, Button . . . \$3.00  
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ankle support shoes have the endorsement of the highest medical authorities.

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Tan Russia or White Linen, Lace . . . 2.25  
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The Fairfax

FOR Fall wear there is no finishing touch quite so correct as a Colonial Bag.

You will find distinctive smartness only one of its many features—utility also has been carefully considered in its manufacture.

All genuine Colonial Bags bear the Colonial mark—"The Bag Mark Of Quality"—look for it.

They are for sale at all leading shops. If your dealer cannot supply you—remit price direct to us and we will see that your bag is delivered to you through a reliable dealer in your city.



The Fairfax—Bag of Pearl Cord with 8-inch engraved frame, silver finish. Club bottom, assorted silk linings. Fitted with inside pocket and mirror. Price, \$6.50  
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In Canada Calf, in tan, brown, gray, green, navy, purple, coral, Copenhagen, Nile green and lavender, same color assortment as the Concord, or in long grained Seal . . . \$7.00

The Prescott—Combination Black Silk and Pin Seal Bag—frame of quaint Dutch silver design. Assorted silk linings, fitted with change purse and mirror. Also in all silk Moire, and in Moire and velvet combination . . . \$6.50



The Prescott

Samstag & Hilder Bros.  
Broadway & 29th Street New York

## MAKERS of MUSIC

(Continued from page 69)

Great as is the prestige of the Metropolitan, it is not too great for competition. Some years ago, Oscar Hammerstein announced that he would so compete. And he did, through two thrilling seasons, to the temporary embarrassment but lasting benefit of his great rival. For he broadened the modern opera repertory and brought to America some of the greatest singers of our time, all of which benefits the Metropolitan inherited after it had purchased Mr. Hammerstein's withdrawal from the field. Now, to the Lexington Avenue opera house, which he built when he planned to repeat his coup, comes the Boston Opera Company, opening its season shortly before that of the Metropolitan, and planning to reap the advantage of being the first to break the opera fast of summer and fall. Its small and compact roster of singers is admirably chosen. There are Maggie Teyte, Luisa Villani, Maria Gay, and Elvira Leveroni, Riccardo Martin, Giovanni Zenatello, and Eugenio Baklanoff, not to mention others.

### THE BOSTON OPERA COMPANY

It is a pity that the repertory which Mr. Rabinoff announces is not equally interesting. There are two Russian works, hitherto unheard here,—Rubinstein's "The Demon" and Rachmaninoff's boyhood opera, "Aleko." Rubinstein, we had hoped, was safely dead. "The Demon," however, is the least tiresome of his operas, and "Aleko" is worth a hearing. But neither is national in feeling, and neither has anything in common with the greatest of all Russian operas, "Boris Godounoff." If Mr. Rabinoff can not undertake any of the great Russian works, such as "Khovanschina" and "Sadko," it would have been better to go back to the classics, to "Russalka" or "A Life for the Czar," which can stand comparison with any of our standard operas. The revival of Mascagni's "Iris" by the Boston company will have a piquancy because of the stage settings by a Japanese artist, Ikuma Arishima. Finally, there will be Maggie Teyte as



Maria Barrientos, sang this summer in South America. In November she becomes the chief coloratura soprano of the Metropolitan Opera, and her first appearance will be in the title rôle of "Lakmé" by Delibes

Mimi, one of the perfect characterizations of the modern lyric stage. It is not impossible that in some things Mr. Rabinoff, helped by his admirable singers and by Mr. Urban's scenery, may, like Mr. Hammerstein, set a pace for the Metropolitan.

The Chicago Opera company opens on the 13th of November at the Auditorium, in spite of rumors that the building was to be torn down. The company has been in none too secure a position in the last two seasons, but its list of singers is still imposing. It includes Geraldine Farrar, Emmy Destinn, Mary Garden, Rita Fonia, Louise Homer, Lucien Muratore, and a newcomer, from Russia, Mme. Ousnietzoff. Mr. Campanini will again be managing the organization.

It is often assumed that America outside the four major cities, is opera starved. But it is really surprising to note how many so-called "second class" companies are providing opera for the smaller communities each season. The Aborn and San Carlo companies are still doing business. Then there are others, such as the Bracale and Ellis companies of which New York rarely hears. A certain Silingardi Opera Company comes this autumn "from South America, the West Indies, and Guatemala" to tour the south and southwest.

### OPERA IN AMERICA

One of the most interesting of the minor organizations is the Cleveland Grand Opera Company, now coming into being under the direction of Mrs. Cora Stetson Butler. This company plans a repertory circuit of four cities—Cleveland, Pittsburgh, Cincinnati, and Detroit, comprising a potential audience larger than that of Chicago. Yvonne de Treville, Eleonora de Cisneros, Carl Jörn, Franz Egenieff, and Henri Scott will be among the soloists, and an attractive list of operas has been

(Continued on page 126)



Photograph by Karl Struss

Melaine Kurt appears here in the rôle of Brünnhilde in "Die Walküre." In September Mme. Kurt appeared as "Sieglinde" in the same opera, then given as an open air performance at the City College Stadium





## The Irreproachable Smartness of a Chaise Longue

The Carlton chaise longue is undoubtedly the most fashionable piece of furniture the modern home owner could select. Incidentally it is invitingly comfortable. Like all Minnet Willow pieces it is woven entirely of carefully selected imported willow and is specially constructed for use inside of the home. Our catalog is replete with willow furniture suggestions. Write for it and our new booklet of unusual Christmas gifts.

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### Carlton Chaise Longue

In natural willow without cushions, \$16. With plain colored denim cushions, \$22.50. With cretonne cushions, \$25.50. Stained any color \$3.00 extra. Delivered prepaid within 500 miles of New York; beyond that point sent freight collect.



## The Debutante and VALAZE

WITH flushed cheeks and starry eyes the debutante of today dances through the hours. She dashes from the heated ballroom into the cold out-doors to more heated rooms.

A season like this, you would think, would spell ruin to her fair, youthful complexion. Her delicate, lovely skin cannot stand it.

And you are right. Only you do not know the debutante of today. Her fair, smooth skin does not become mottled and coarse and rough. No, no!—she is a wise girl, this modern debutante. She knows where protection must be sought.

She is a devotee of the wonder-working Valaze Beauty Preparations. To maintain that soft charm and delicacy of skin she places herself in the wizard-like hands of the greatest authority on Beauty in the world,

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Madame Rubinstein's wonderful Valaze Beauty Treatments are world famed. The marvel of them has won the delighted appreciation of beautiful women and of Royalty and Fashion the world over.

At the Maison de Beaute Valaze, 15 East 49th Street, New York, as at her Paris and London houses, her trained and expert assistants cause wrinkles and crowfeet to vanish; puffiness under the eyes to disappear. Here double chins and coarsened skin are remedied; loose tissues and relaxed muscles are made firm and solid; while blackheads, enlarged pores and all imperfections of the skin give way to soft charm and sweetness of aspect.

It has the delicacy of Porcelain, the dainty Valaze complexion.

A few Valaze Beauty Preparations especially recommended for this season:

### VALAZE BEAUTIFYING SKINFOOD

Is unsurpassed in its effects. It nourishes and feeds the muscles through the pores of the skin and imparts purity and smoothness to the skin itself. VALAZE whitens and rejuvenates the skin, removes the freckles, sallowness, lines and wrinkles, and clears up muddy and weatherbeaten appearance. VALAZE produces a clear, smooth and flawless complexion. The concentrated nature of VALAZE, combined with its wonderful effectiveness, makes it the most economical preparation, for the very smallest quantity need be used daily to keep the skin in the pink of condition. Price, \$1.00, \$2.00 and \$6.00 a jar.

### VALAZE SKIN TONING LOTION

Should be used with the Valaze Skinfood to obtain quicker and better results. A splendid anti-wrinkle lotion. For a dry skin, the "Special" is used. Price, \$2.00 and \$4.00. For greasy and normal skins the ordinary is best. Price, \$1.25, \$2.25 and \$5.00.

### VALAZE LIQUIDINE

Overcomes undue flushing of nose and face, oiliness and "shine" of skin, and gives a fresh, mat appearance. Reduces enlarged pores and blackheads. Price, \$1.50, \$2.75 and \$5.50 a bottle.

### VALAZE OUTDOOR BALM ROSE

Checks the tendency of the face to discolor in cold weather. Prevents pinched and shrivelled appearance, keeping the skin smooth and soft. Guards the skin against chapping and discoloration caused by dry, cold winds. Unequalled as an anti-wrinkle preparation, also excellent as a foundation for powder. Price, \$1.50 and \$3.00.

### VALAZE ROMAN JELLY

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## SEEN on the STAGE

(Continued from page 72)

described as a pleasant little play. The pattern is by no means over-crowded; but, on the other hand, it never becomes noticeably thin. A pretty little anecdote is told with a sufficient background to relate it adequately to the current facts of life.

The scene is set in Belgium, in the first days of the German invasion of that country. A young American girl, who has lost her passport and has become separated from her relatives, is caught at the Hotel Tête d'Or in the tiny town of Beaupré. In this tavern, she has just met a young American gentleman who is also traveling alone. The town is captured by the Germans, and the hotel is occupied by the German general and his suite. The young American gentleman is suspected as a spy and is about to be shot summarily, when the young American girl comes forward with the statement that he is her fiancé. The German general, with the efficiency that is assumed to be characteristic of his nation, orders the Belgian burgomaster to marry the two young people on the spot.

Thus, in the second act, the heroine finds herself married to a man whom she has met only a few hours before. The situation is complicated by the fact that she has a fiancé, who now overtakes her by forced motoring from Paris and strenuously complains against the marriage which has been imposed upon her by the imperious policy of the German general. In the end, of course, the girl discovers that her husband is a better man than her fiancé, and remains really and truly married to her chance acquaintance, and lives happily forever after.

There is just enough melodrama lurking always in the limbo of this narrative to accentuate the comedy of the pretty little story in the foreground. The piece is written with the best of taste and tact, and it deserves to be popular with the public.

### "THE INTRUDER"

It is difficult to understand why Mr. Cyril Harcourt, the author of "A Pair of Silk Stockings" and "A Lady's Name", should have deemed it worth his while to write such a play as "The Intruder". "The Intruder" is a well-made play, according to the canons of Scribe; but it is utterly artificial and completely lacking in the appeal of human interest.

In this play, Mr. Harcourt has elected to retell the ancient anecdote of the gentleman who, having seduced his friend's wife on the same night when a burglar has happened to invade the husband's house, is obliged to plead guilty to the burglary in order to shield the lady's honor. One or two unexpected twists are given to the narrative by the expedient of making the husband an exceptional person and persuading him, in the end, to set the young man free; but, for the most part, the plot is conducted along the line of least resistance.

The pattern of the play is workmanlike; but the project fails to be effective because the audience is never persuaded



Photograph by Sarony

In "Hush!" Cathleen Nesbitt is an ultra-modern young person, who, as a member of the *Daughters of Revelation*, is pledged to shock some one every day. This costume was designed to be extremely shocking but—or therefore—it is extremely charming

to take a personal interest in any of the characters. The dialogue is stilted and rhetorical; and, in this respect, the piece is exceedingly old-fashioned.

### "UPSTAIRS AND DOWN"

Since the comedies of Congreve and of Vanbrugh have been regarded for two hundred years as too immoral for production on the public stage, it is rather curious at the present time to see a play which has been written wholly in the spirit of the Restoration drama. A philosophic observer of the conduct of the theatre is inclined to wonder what has become of those police officials who tried so actively, not many years ago, to suppress the presentation of such a solemn tract as "Mrs. Warren's Profession".

"Upstairs and Down", by Frederic and Fanny Hatton, resembles the comedies of Congreve only in its absolute divorce from any standard of morality; for Congreve was a fine artist and the Hattons are not. Their play is very badly made. They have not even learned to motivate the entrances of their characters; and, at any moment, a cook in uniform is likely to ascend to the drawing-room and make himself at home. Whenever the Hattons have completed a scene, they empty the stage, and then, after a momentary hiatus, repeople it with other characters, without even bothering to ask whether or not these new actors would be likely to make their appearance in that particular place at that particular time. They blandly treat the modern stage as if it were not localized with any more particularity than was

(Continued on page 126)



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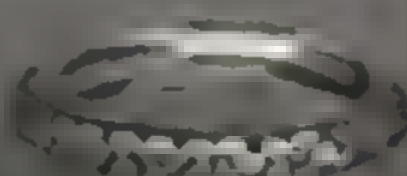
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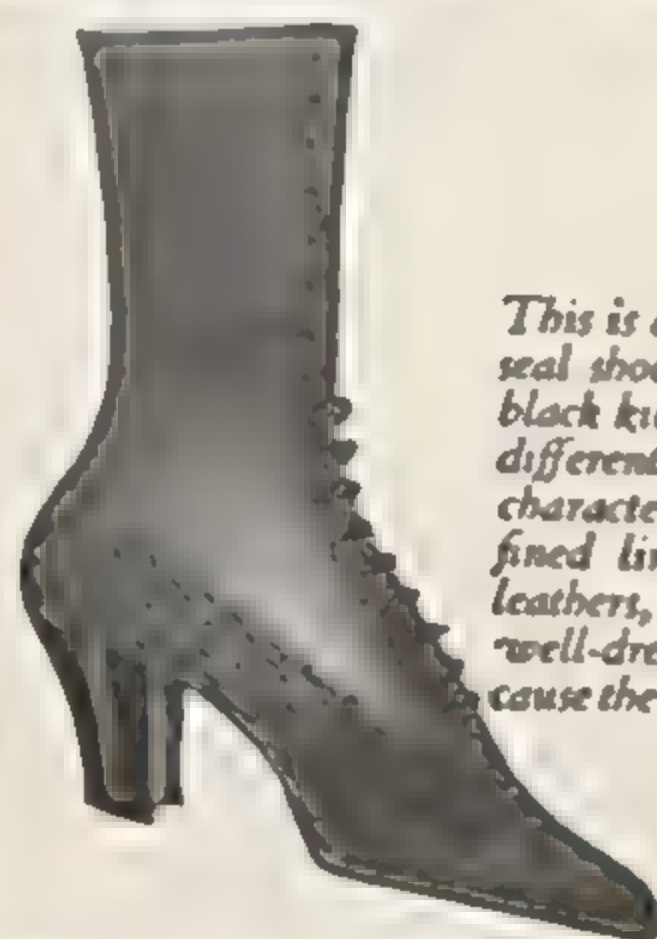
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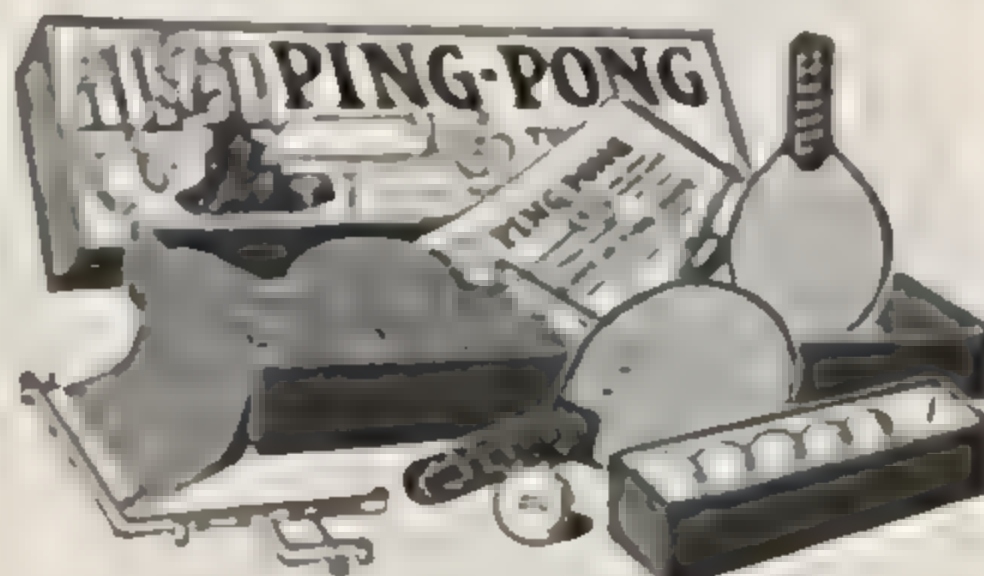
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# SEEN on the STAGE

(Continued from page 124)

the platform-stage of Shakespeare's day. In this comedy, the authors have elected to render a report of a world in which absolutely everybody is immoral and the sins of the masters are emulated by the servants. Every one, upstairs and down, is preoccupied entirely with the endeavor to seduce some accommodating person of the other sex. The trouble with such a project for a play as this is that it lacks the semblance of reality. In life itself, even the most utter libertine cannot manage to devote his total time to the adventure of seduction.

Much of the dialogue of "Upstairs and Down" is written wittily; and the piece, despite its disgusting immorality, might be effective if it were better built. The actors have been admirably handled by that accomplished stage-director, Mr. Robert Milton; the scenery, designed by Mr. Robert McQuinn, is artistic.

## "FIXING SISTER"

THE theme of "Fixing Sister", which was written for that expert actor, Mr. William Hodge, by that inept author, Mr. William Hodge (disguised under the name of "Lawrence Whitman"), is that kind hearts are more than coronets and that, in consequence, it is better to be born in Kansas City than anywhere in England. That deliberate cult of the provincial which was rendered popular by Mr. Hodge in his performance of a silly and exceedingly successful play by Messrs. Tarkington and Wilson, entitled "The Man From Home", is here reduced to an absolute absurdity. We are introduced to a bogus English nobleman who makes love simultaneously to the fiancée and to the sister of the hero, and tries to borrow from the latter a hundred thousand dollars upon the security of an estate in England which has no actual existence. The shrewd American hero circumvents the bogus nobleman, saves his sister's money, and marries the girl who had been momentarily allured by the finer diction of the foreigner.

## "BACKFIRE"

"BACKFIRE", by Mr. Stuart Fox, is a very bad play; but it is hardly

worse than many other pieces, like "The Lion and the Mouse", which have been accepted readily by an easily enraptured public. In the present piece, a capitalist named Garth accomplishes by treachery the financial ruin of another capitalist named Page. Thereupon, the daughter of Page secures employment as the private secretary of Garth. She marries Garth's son in order to destroy him, and she manages to shatter the business of her employer by making mischievous use of the secrets that come to her knowledge because of her position. We are asked to believe that all of this is true, and are invited to accept several subsidiary incidents which are even more incredible; but, by this time, the story of the old and wicked millionaire and the poor but honest stenographer has been a little overworked.

## "RICH MAN, POOR MAN"

IT is difficult to render ineffective so great a narrative as the traditional tale of Cinderella, and Mr. George Broadhurst must have worked hard to make such a dull play out of his dramatization of Mr. Maximilian Foster's story entitled "Rich Man, Poor Man". This story, in itself, is sufficiently appealing. A little orphan girl who has been brought up in a shoddy boarding-house is adopted by a multi-millionaire as his long-lost granddaughter. Subsequently the fact becomes apparent that this improvement in her social status had falsely been secured by the forging of certain letters by an elderly inmate of the boarding-house who had loved her not wisely but too well. But, after the revelation of this subterfuge, the multi-millionaire still insists upon adopting her, because he has been overpowered by her charm; and she agrees to accept his patronage after she has secured permission to marry the poor man of her choice instead of the rich grandson of her benefactor.

This story might be made convincing in the theatre if it were told with literary charm, but there is nothing charming in Mr. Broadhurst's recounting of the narrative. The piece is merely pedestrian in composition and it fails to awaken even the illusion of life.

# MAKERS of MUSIC

(Continued from page 122)

announced, including one from Wagner's "Ring." Loomis Taylor, formerly technical director of the Metropolitan, a man of vision, will be general director. The company plans to visit each of the four cities for one performance each week, supported by adequate local guarantees. But—and here is the most interesting point—it is planned to establish the chorus and orchestra in each place, so that only the soloists, scenery, and directors, need travel. This scheme, a modification of the German system of *Gastvorstellungen*, should provide the most economical method of producing opera for this country. And the most economical opera, for cities of this class, means both the

best opera and the most of it as well. But even this ambitious plan does not close the list. Reports come of the promotion of a "civic" opera for Boston, at low prices, rejoicing in the personal benediction of Mayor Curley. And San Francisco, with the help of one Michael Williams, purposes to found outdoor opera as an institution, with performances under canvas occurring at regular and frequent intervals, with local chorus and orchestra and visiting soloists of the first rank. With such abundant activity as this, one need hardly fear for opera in America. As for American opera, which is another matter, Mr. De Koven will say something about that this winter.

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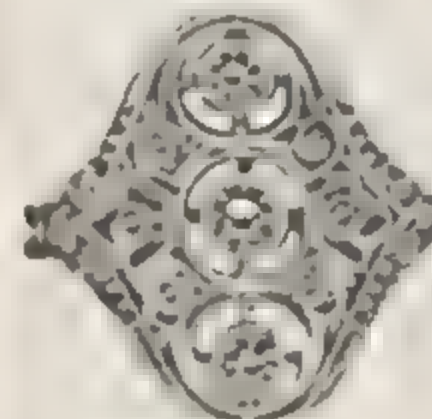
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## PARIS and NEW GAUITY

(Continued from page 45)



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which have been preserved in the Carnavalet museum are indeed mere ordinary shoon compared to the bibelots which adorn the dancing feet of the modern maiden. Pointed buckled shoes of velvet, in black, in rose, in periwinkle or vivid blue, in yellow and soft green are now made to order by the shoe-makers, to match or to harmonize with any frock. Shoes of brocade such as might have been worn by Adrienne Lecouvreur, by the beautiful Sophie Arnold, or indeed by the fair Ninon herself, are mere incidents in the shoe-closet of the petted child of fortune of to-day, who is inclined to wear her jewels on her heels instead of on her head, a change doubtless due to the dance.

Japanese embroidery—that is, embroidery of Japanese design—is the rage of the moment. Next week Paris may be employing the symbolic designs of the old Peruvian weavers, or the rude patterns of the leathern garments of the American Indians, but at the moment the Japanese embroideries are seen everywhere. The richest are done in gold thread, with all the deep blues and corals that are so characteristic of the Japanese embroideries. Used more or less by all the couturiers, these embroideries are beginning to appear on handbags, hats, mules, and other accessories of dress.

Japanese umbrella handles of cloisonné or carved wood are used by Wilson, a house which is the Paris oracle on canes and umbrellas, for some of his smartest models. The carved wood is tinted a rich old ivory. Leather "gloves" finish some of the Wilson umbrella handles, while others are topped with flattened balls of ivory or shell.

Neutral-tinted gloves are worn at present, for white gloves have come

to be considered too "brittle," to borrow a word from the studios; and the gray-gloved hand grasps a beaded bag. Some of the new bags are made of jersey cloth, beaded with all the care that is bestowed upon a bag of velvet. Metal frames have been brought up from Italy to take the place of the "draw-strings" which have been used so generally for the last few months, and which grow shabby after a week's usage.

A new "patch" pocket is made entirely of fur, and the frock—a chemise—is belted, cuffed, and collared with fur. The short furs are preferred, as a rule, this season, but here and there one sees the other extreme in collar, cuffs, and bands of shaggy bear, for instance, on a cloak of satin or velvet, or in a heavy skunk flounce on a frock of cloth.

"The early worm," says a famous "mixed" proverb, "spoils the broth." Something like this must have happened to the world of millinery, where it is even now difficult to decide exactly what style of hat is really smart. All is confusion. We don't know whether we should wear a *canotier*, a Russian turban or a *cloche*, whether to wear fur or feathers. Apparently the modistes are uncertain too. They make *canotiers*, and then one of them suddenly twists the brim into a confusing curve while another hastily shears off a part of the brim and just as hurriedly replaces it with lace. They decide on a fur turban, but when the turban is finished it is, somehow, made of feathers, soft flat plumage. Commencing to make a low *calotte*, they suddenly band it with fur in Russian fashion, producing a tall effect. So we wear our old hats day after day, in our efforts to solve the problem; and meanwhile the weeks pass. A. S.

## THE LADY IN BACK

By Dorothy Rothschild

I don't know what her name is, for you see, we've never met;  
I don't know if she's dark, or if she's fair;  
I don't know if she's young or old, or rich or poor,—and yet  
Whatever place I chance to go, she's there.  
I don't know where she came from, and I don't know where she'll go;  
Why Fate has linked our lives I cannot see.  
The world's so full of people,—oh, I'd really like to know  
Why must she *always* sit in back of me?

She's always right on duty when I go to see a play,—  
Unfailingly, she's seen that play before,  
And so she tells what's coming, in her entertaining way,—  
For me, the drama holds surprise no more.  
"Now watch, the husband enters, as I told you that he would,  
At first you'll think he'll shoot her, but he'll not,  
And later she goes back to him, and says that she'll be good,"—  
Obligingly she thus unfolds the plot.

When I am at the opera, of course she's sure to come.  
She there adopts another policy,—  
The more familiar arias she feels obliged to hum,  
And always just a trifle off the key.  
But when the singers reach those heights to which she can not climb,—  
Oh, then I plumb the very depths of gloom!  
For, lest I be too happy, she will occupy that time  
By long accounts of who's in love with whom.

I never can avoid her at the humble picture show,—  
Of course, the film is always one she's seen.  
Reliable as Mary's lamb, she's right behind, I know,  
Revealing all the secrets of the screen.  
When heroes tumble over cliffs, as movie heroes will,  
And villains blow up bridges, just for fun,  
I know that she takes pleasure in extinguishing my thrill  
By telling just exactly how it's done.

I really couldn't tell you if she's widow, maid, or wife;  
I've never heard about her family;  
I don't know who appointed her to take the joy from life;  
I can't imagine what she sees in me.  
I often sit and think of it, and wonder why it's so,  
Why, every place that I am, she is too.  
The whole wide world to choose from,—oh, I'd really like to know  
Why can't she *sometimes* sit in back of you?

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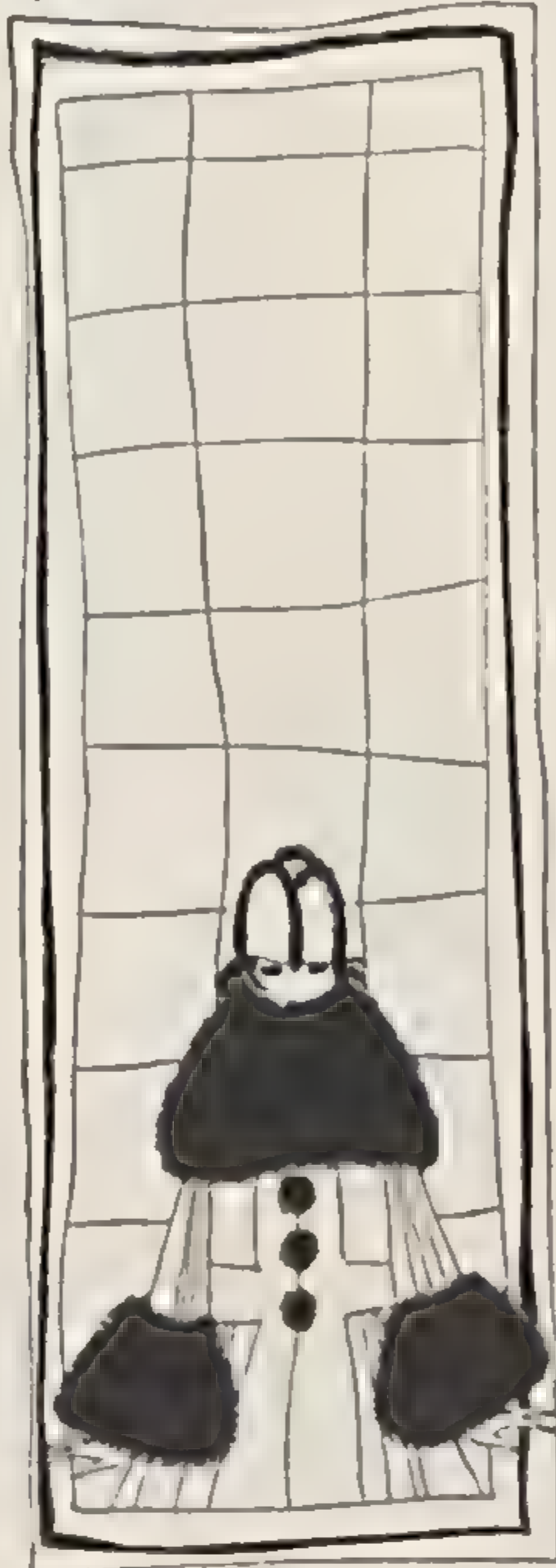
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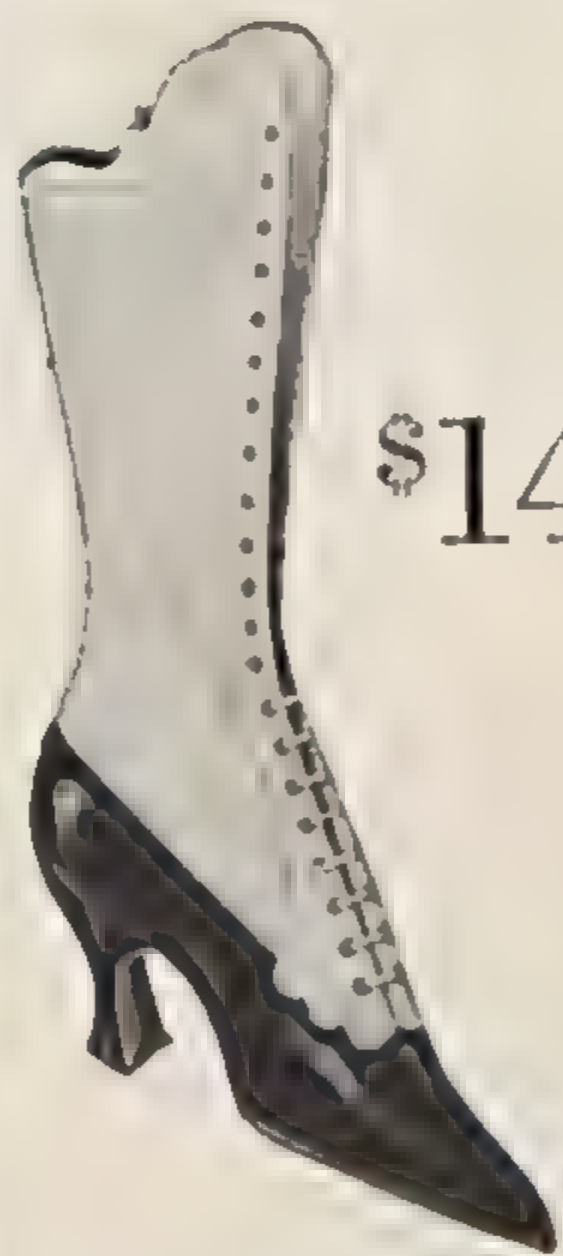
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# UNIVERSAL ELECTRIC HOME NEEDS

## NOBLESSE OBLIGE

**A**LTHOUGH the New York Woman's League for Animals, of which Mrs. James Speyer is president and Mrs. Frederick W. Vanderbilt, first vice-president, is only a few years old, its humane activities have been on so ambitious a scale and so well carried out that it has received wide recognition and applause. The league inaugurated the first work horse parade ever held in New York, and this it made an annual event for eight years until the European war, when the society did not feel justified in asking for necessary funds.

The league has a well-equipped and admirably administered free hospital for animals. It has special funds and special workers for dogs, for cats, and for birds, and all these are treated in the hospital.

### THE WORK OF THE BIRD COMMITTEE

The field activities of the league are carried on through committees, and the particular phase of their work described here is the excellent results which have been accomplished by the Bird Committee, of which Miss Edith Mathilde Aims is the chairman. This committee is interested in all forms of bird life from the canary to the turkey, and it aids both domesticated and wild birds. One of the more unusual cases where the committee successfully intervened to save birds from torture was a turkey shooting match, which was being held by a group of men. Their barbaric idea of pastime consisted in burying all of the fowl but its head, and this was to be used as a target.

Valuable work has also been done in improving the methods used to transport live poultry. In this instance the committee has rendered society, also, a valuable service by safeguarding an important branch of the food supply. It is a well-attested fact that the flesh of abused animals and fowls is unwholesome. When the public is more enlightened in regard to diet, it will realize the hazard to humanity of torturing live creatures intended for food. There, too, the discovery has been made that there is great cruelty to animals practised in many vaudeville acts, and it is suggested that all humane societies should unite to secure remedial legislation.

### THE CRUELTY OF IGNORANCE

Where birds are found to be very badly treated in shops the committee frequently buys them and has them brought to the league hospital to be cured. When the war caused a scarcity of seed, the committee sent out a circular letter to shops having birds for sale, and in this letter substitute seeds were suggested for those no longer procurable. Literature about the proper care of birds is distributed to department stores, and these places are also inspected by the committee.

Closely allied to this activity is the greatly needed work of supervising the places where birds and animals are offered for sale. This season it is the purpose of both the league and this special committee to be more active than ever in behalf of the creatures who are involved in this traffic. One purpose of the committee is to put a stop to the practise of keeping birds and animals in the dark. In this work especially the general public is asked to cooperate; for since it is due to the demand of the public for pets that there is necessity for bird and dog shops the league earnestly asks the cooperation of the public in trying to ameliorate the conditions of this class of animals and birds, which are subjected to gross neglect besides the irksomeness of captivity. For one thing, the public can notice the conditions of the creatures offered for sale

and patronize only the humanely conducted shops, and it can report the others. Miss Aims, the chairman, has found that in the better class of shops stock is cared for with kindness as well as with intelligence.

In a number of places, however, through the ignorance and indifference of the proprietor, this is far from true. A case in point is that of a man whose conduct of a bird and small animal shop proves him to be ignorant of the most elementary facts in regard to the care of live stock. He was summoned to court on a charge of cruelty. His place was then kept under surveillance for months. Indeed, so ignorant is this man that a league member had to show his assistant how to clean bird-cages properly. In his shop, the legs of the birds have been found very badly affected by the filth. In the feeding and general attention necessary to insure the comfort and health of the animals which he harbored he had no knowledge nor did he have the desire to learn. He had to be summoned twice to court to convince him that, if he wished to save himself further trouble, he had best improve conditions. As it is, his stock is not properly cared for. Here is a man who should never have been allowed to conduct a live animal shop. He is among the worst cases, but there are a number of other shops which also violate the anti-cruelty laws, and it is to these that the attention of the general public is called.

In visiting these shops one may notice if the perches and cages are clean, if the birds appear to be tormented by parasites, if they look ill or underfed, and if they are plentifully and freshly watered. Especial pains should be taken to notice whether the stock has had attention between Saturday night and Monday morning, a period of thirty-six hours. The law requires that animals in confinement shall be attended to at least once in twelve hours. Proprietors have been known to leave these helpless creatures without food, water, or attention of any kind from closing time Saturday to opening time on Monday. In a certain show window, not long ago, a parakeet escaped from its cage in search for water, and it was devoured by a monkey to the horror of the crowd which gathered.

### COMPLAINTS TO THE LEAGUE

If evidences are found that a stock is not properly cared for, the league should be notified with specifications as to what the faults of management are. Such complaints, if they are addressed to the New York Woman's League for Animals, 350 Lafayette Street, will be attended to. There is one service, however, which the public can render without referring the matter to the league. That is to protest to the proprietor if animals and birds are left, day and night, in the windows where they are exposed to the glare of summer sun or electric light or subjected to cold in the winter. Those who know anything about birds understand that, both for their health and comfort, their cages should be covered at night.

The officers of the society are Mrs. James Speyer, president; Mrs. Frederick W. Vanderbilt, first vice-president, Mrs. Cornelius C. Cuyler, second vice-president, Mrs. Lewis Gouverneur Morris, third vice-president, Mr. Henry C. Holt, Central Trust Company, treasurer, Mr. Robert G. Mead, counsel. Among others interested are Mrs. John Astor, Mrs. M. Orme Wilson, Mrs. Cadwalader Jones, Mr. Clarence H. Mackay, Mr. Frank K. Sturgis, Mr. James Speyer, Mr. Ogden Mills, Mr. De Lancey Nicoll, Miss Ella Mabel Clark, Mr. August D. Juilliard, Mr. Archer M. Huntington.



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—Roxana, while the  
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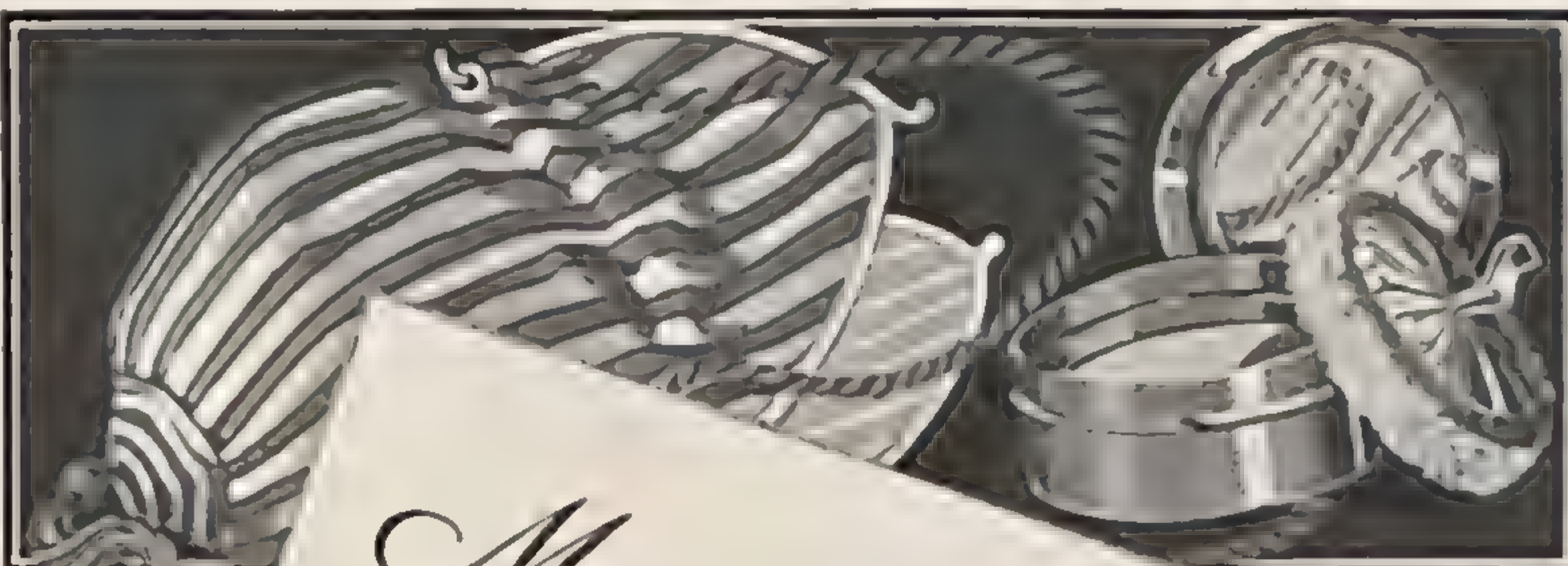
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**BEGIN**, by building up and firming these facial muscles—strapping them in the Arden manner, using Venetian Muscle Oil, Venetian Orange Skin Food and Venetian Ardena Skin Tonic, as instructed. **NEXT** soften the texture and clear the skin of all blemishes by use of the Venetian Ardena Skin Tonic, Pore Cream, Velva Cream and Bleach Cream (write to Elizabeth Arden and she will tell you which is best for your needs).

**THEN** beautify the surface with Amoretta Cream, Creme Mystique (nose cream, to retain powder), or Lille Lotion and Venetian Flower Powder.

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**AND IT WILL** if you use the Venetian Special Astringent (\$3) which firms and tightens the skin, adding to its elasticity; tones up flaccid muscular tissues thus smoothing out lines and wrinkles. Faces that are ageing, where the flesh is loose, leathery and shrunken, are immensely benefited by this exceptional astringent. Send for a bottle.

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## AS LUCK WILL HAVE IT

(Continued from page 55)

told that this is elephant's hair, that this hair is of the latest mode, and that it possesses powers as mysterious as they are infallible. At once Eliane decides. The bracelet of elephant's hair shall be hers. To-morrow the sun will shine, the young viscount will return from his hunting trip, and her couturier will forget all about bills. Besides this she may follow her fancy about flinging her hat on her bed (a dire carelessness under ordinary circumstances), she may upset the salt on the tablecloth (usually a serious misfortune), she may even, if needs be, converse with a person who has the evil eye. And simply by its own powers, the magic bracelet will avert all catastrophes.

### THE UBIQUITOUS HORSESHOE

You laugh? You are wrong. When I was young, Heaven had blessed me with an old aunt, distinguished for her experience and wisdom. She had seen much of life, and, until the last, she staunchly affirmed that precautions against ill-luck were never taken in vain. My aunt had no bracelet made of elephant's hair, but she had vowed especial devotion to the cult of the horseshoe. In her eyes, nothing was worth more than a good old horseshoe, half worn out, found in the dust of a country road. I must say that the worthy woman loved me tenderly and overwhelmed me with her bounty, clandestinely, without saying a word about it; so much so that in my home I discovered the traces of her generosity everywhere. Did I put on my overcoat, I became aware that my pockets contained pieces of horseshoe; did I open a cupboard, I found it thick with metallic debris. I would find those fragments under my bed, among my linen, in the very midst of my most intimate possessions. "And remember, my child," she said to me before leaving this sad world, "remember to keep your horseshoes. That is your very best inheritance." Those were her last words, and I have vowed religiously to preserve this touching legacy.

Moreover it has been my lot, the lot of the very person who is addressing you, to seek, spontaneously and without the counsel of my dear and generous aunt, a protecting fetish. I am referring to the days of my youth, to the time when I left college and began to tempt fortune at baccarat. I might as well confess at the start that this venture came to grief in the end, but nevertheless not before I had savored the intoxication of nights when the very Pactolus had been won. Of course I had a talisman. We all had bringers of good luck, carefully cherished by us. I possessed an old sou with a hole in it, found, Heaven knows where, and this common bit of change empowered me (I may say so now) to perform real miracles. But the day came, alas, when I lost my sou with the hole in it, and my miseries began from that moment. Luck swiftly flew away. Promptly I discovered the bottom of my purse.

### AT THE LAST EXTREMITY

One melancholy evening I was in a club room which I believed to be deserted, and I was pondering over the sad turn of events, when I noticed a friend behind a table, busily engaged in putting on his shoes. Astonished at seeing him in this posture, and suspecting that he was hiding some secret bringer of luck, I approached him. He lifted his head with a guilty expression and, to seem at

ease, he asked me how I was getting along. I answered that I was getting along very poorly, and then, in a sudden access of frankness, I told him about my troubles, and asked him please to lend me, were it only for a moment, the talisman which he was hiding in his shoes. He sympathized with me, but he insisted that since he possessed no talisman he couldn't lend it to me. I alleged the bizarre position in which I had surprised him. He replied evasively and persisted in his refusal. Several days later I met the same friend. It was my turn to ask him how he was getting along. It appeared that he wasn't doing much better than I had been on the previous occasion.

"And the fetish?" I asked.

"What fetish?"

"The one, of course, that you were hiding in your shoes the other night."

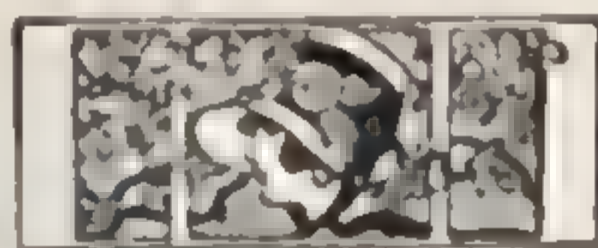
Then he took my arm and began to laugh.

"Well," he said, "I might just as well tell you the truth of the whole matter! That day I had been about as unlucky at baccarat as you had been, and if you surprised me in the act of performing a somewhat unexpected exercise behind a table, then it was because I was taking from my left boot the last Napoleon which I had kept in reserve there." Politeness, of course, forced me to pretend to believe his little story, but I remained persuaded that the creature had a mysterious talisman concealed somewhere about him, and that the hardened egoist intended to reserve it exclusively for himself.

### THE TALISMANS OF WAR

Far away memories, these adventures of youth! Since then we have had a war and in that war talismans have played the part which one might have imagined they would play. Little pigs have been abandoned; they have fallen into hopeless disgrace because of the use which "les Boches" have made of them. Other fetishes have happily been substituted. The very latest thing for aviators is to possess a woman's stocking, a delicately colored silk stocking, which one wraps around one's neck, as though it were a silk handkerchief. I have, to be sure, seen people who used these stockings for tobacco holders. But they were fellows with no reverence, people of little faith, whom misfortune would surely strike.

But we infantry soldiers, we carried a little ivory elephant at our wrist. And it must be admitted that this quadruped had all-powerful virtues. When I left to join my regiment a certain young lady, for whom I cherish a very warm friendship, gave me, with her own fair hands, the object in question. "It isn't anything," she said, "except a modest remembrance, but it will protect you in the field. Go, my friend, go without fear. My elephant will guard you." A fortnight later I was stretched on the field with a substantial bullet in my leg. My surprise and indignation may be imagined. At the hospital where my gracious giver visited me I couldn't help acquainting her with what I considered my deception. It seemed that my wound wasn't really serious and that I must have looked pretty well, for the lady began to laugh heartily. "A mere case of absentmindedness, my friend, nothing but that! Just think, instead of having its trunk turned up, my elephant had its trunk turned down. And hence this little accident. When you return to the front, I am going to give you an animal in the prescribed attitude, and all perils will henceforth be charmed away."







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and possessing the artistic merit that will win the approval of the most fastidious.

A beautiful piece of the jeweler's artistry—in character and effect a diamond pin. Each setting is a brilliant white-stone, mounted in sterling silver.

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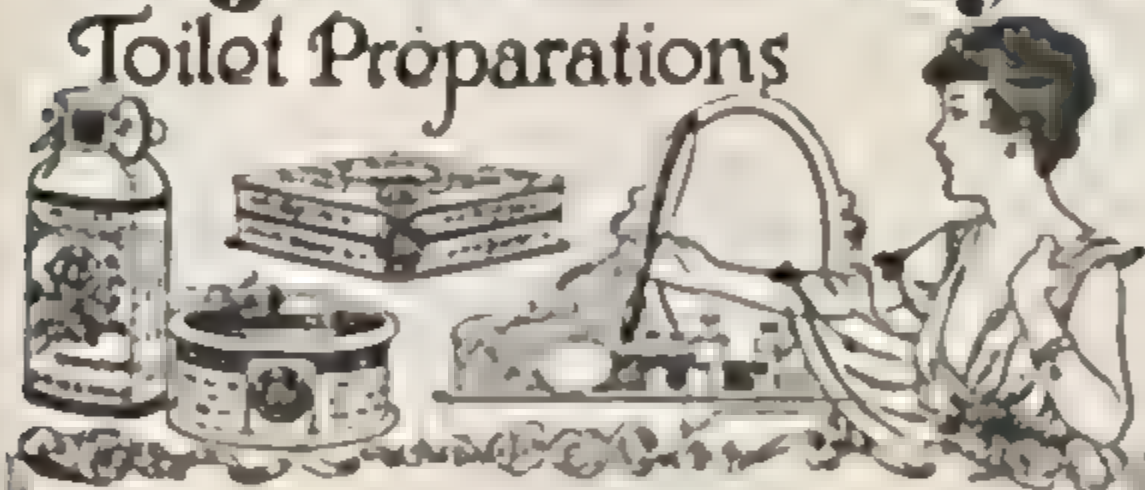
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ESTABLISHED 1868

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A new finger nail paste. Gives a brilliant and unequalled polish. Lustre is not affected by water. Easy and economical to use. Jars, 50 cents.

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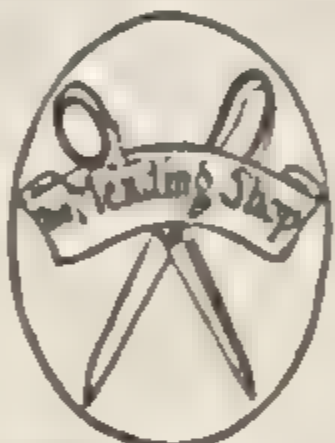
There are certain parts of your body, like the armpits, where even normal perspiration does not evaporate. This does not annoy you consciously perhaps, either by moisture or odor, but it is just this that robs you unconsciously of that satisfying, dainty freshness you feel for such a short time after you leave your bath.

There is only one way to preserve this dainty freshness all day long, every day! Two or three applications a week of Odo-ro-no will divert even the normal perspiration from those places where it cannot evaporate and cause it to come out evenly and unnoticeably over the entire surface of the body. One application will prevent odor for many days.

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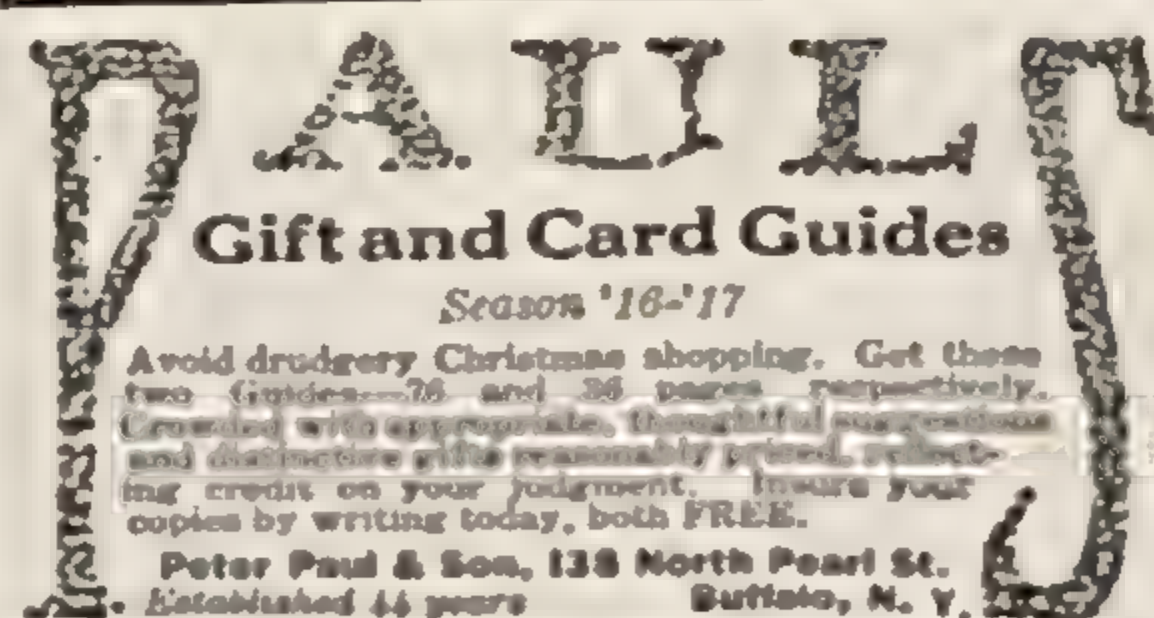
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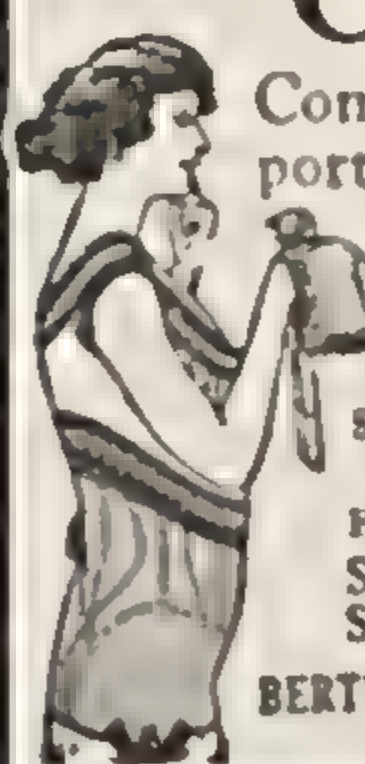
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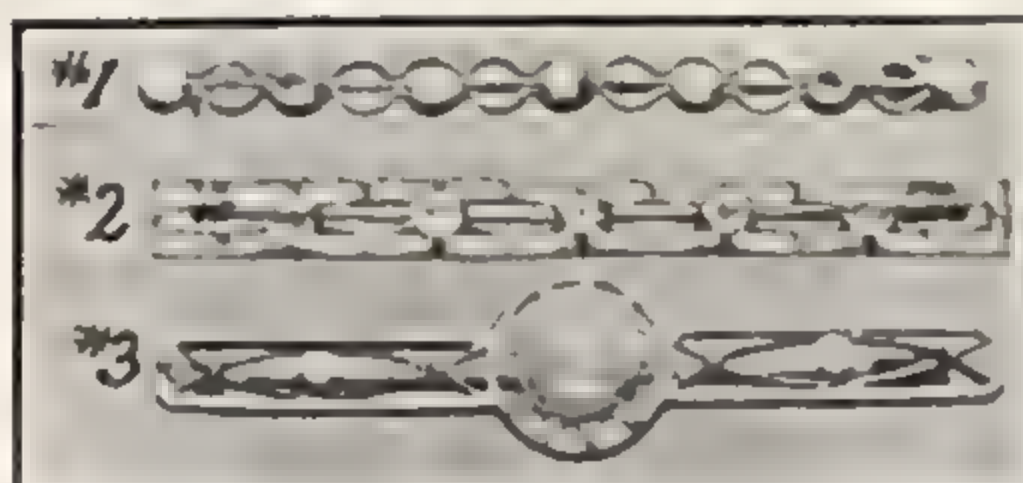
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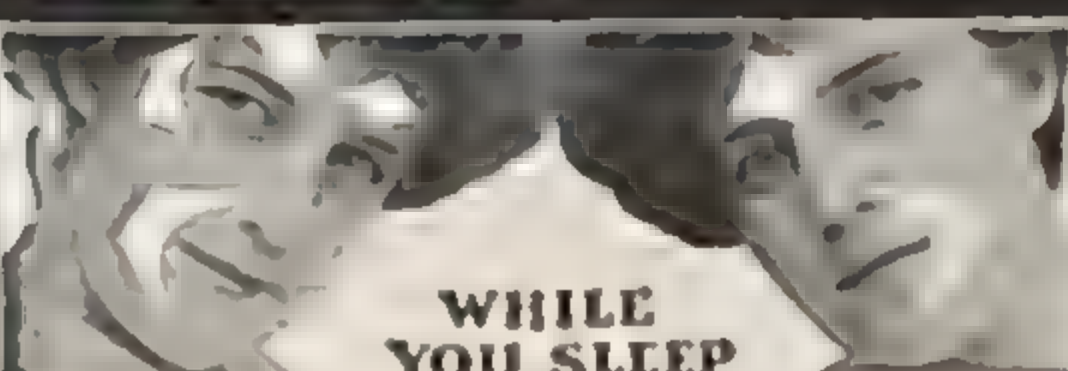
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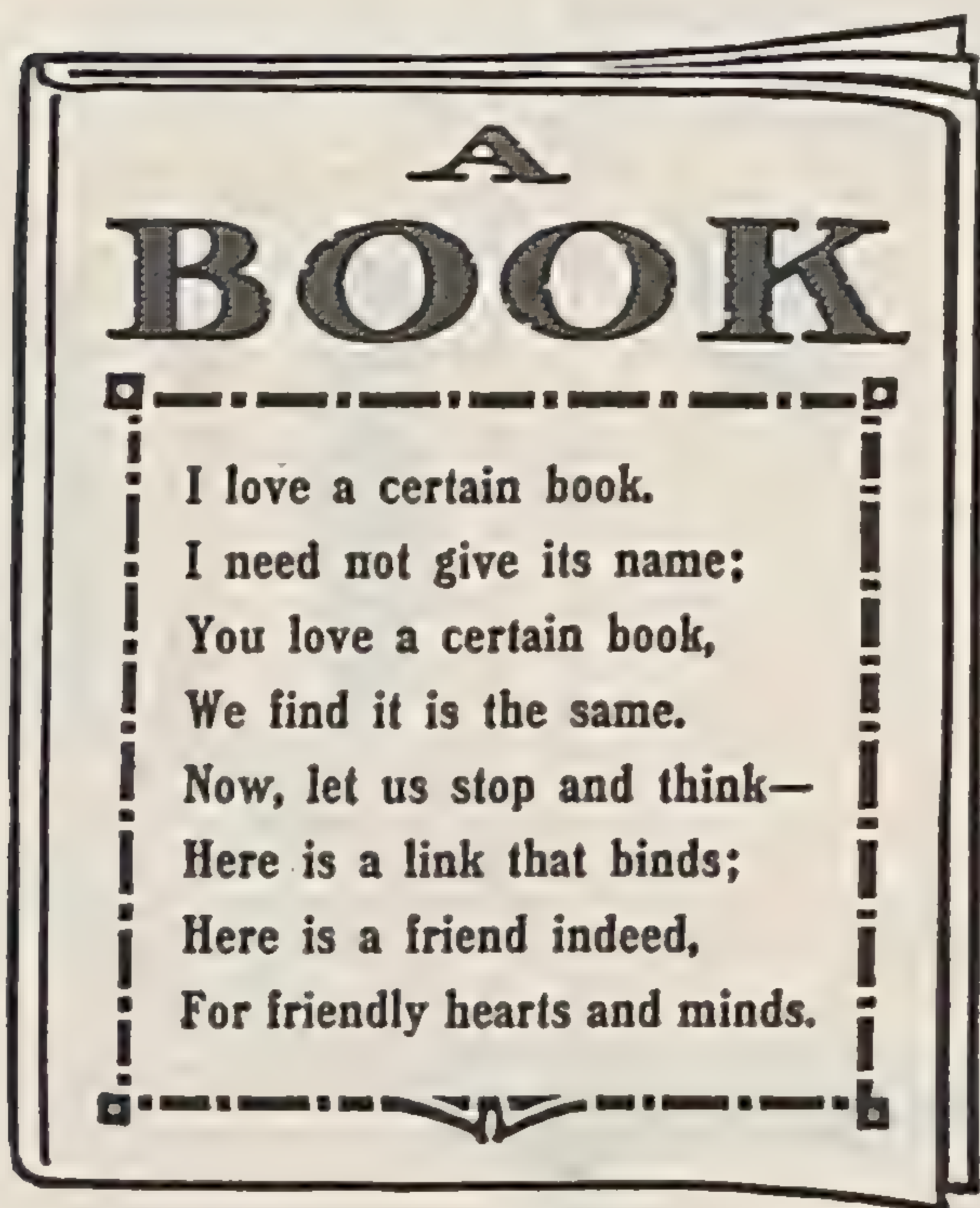




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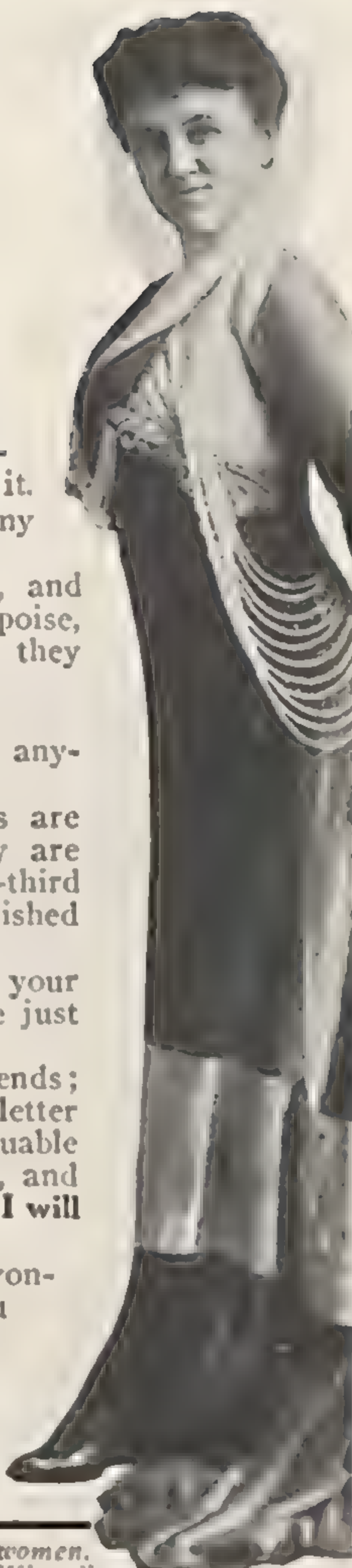
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Vogue realizes that the selection of Christmas gifts presents one of the most perplexing problems of the year, particularly where one happens to be distant from metropolitan shops. Therefore, Vogue's editors publish in the Gifts and Holiday Numbers some 700 unusual gifts—gifts for the staid and elderly and likewise for the young and frivolous—gifts ranging in price from \$1 to \$100—gifts suited to the most luxurious and discriminating tastes, often at a surprisingly moderate outlay.

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**1. What Vogue will buy.** Vogue will buy for you, without charge for its services, any article editorially mentioned in Vogue. When ordering anything that has appeared in Vogue, give date of the issue and number of the page.

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**5. No articles on approval.** During the busy Christmas shopping season, articles cannot be sent on approval. This is a rule of the shops against which Vogue can make no exception.

**6. No samples.** Vogue cannot promise to send samples of materials in December.

**7. Deliveries.** All articles will be

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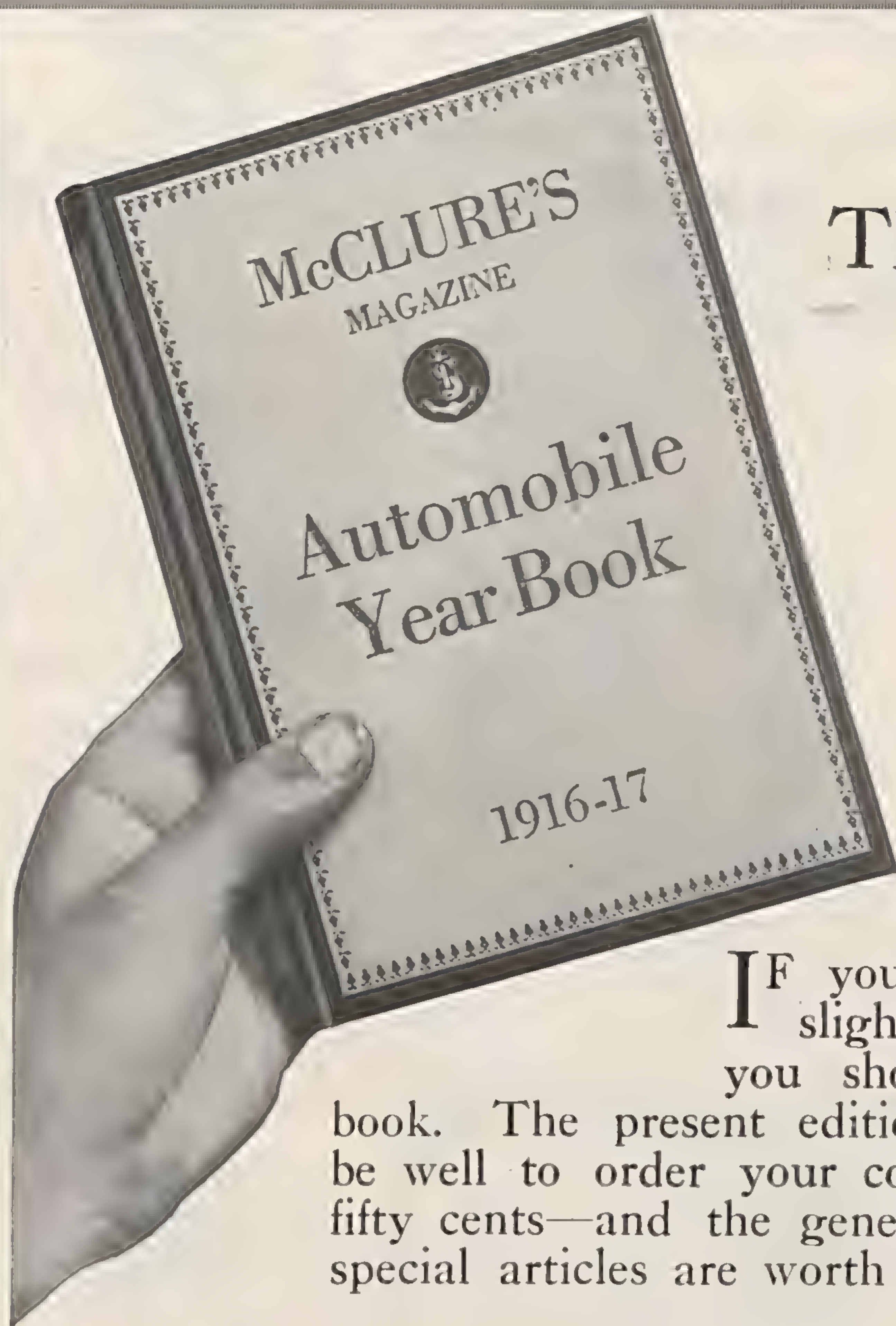
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#### TABLE OF CONTENTS

	PAGE
Foreword .....	5
Alphabetical Index.....	8
Index of Trade Names.....	10
*Care of a Car.....	13
*Kinks for Car Converts.....	21
Table of Horse-Power.....	28
Gasoline Passenger Vehicles.....	29
Electric Passenger Vehicles.....	149
Gasoline Commercial Vehicles.....	163
Electric Commercial Vehicles.....	221
American Speedway Statistics.....	230
Table of Important Sizes of Pneumatic Tires.....	234
Inflation Table for Pneumatic Tires.....	235
Pneumatic Automobile Tires.....	236

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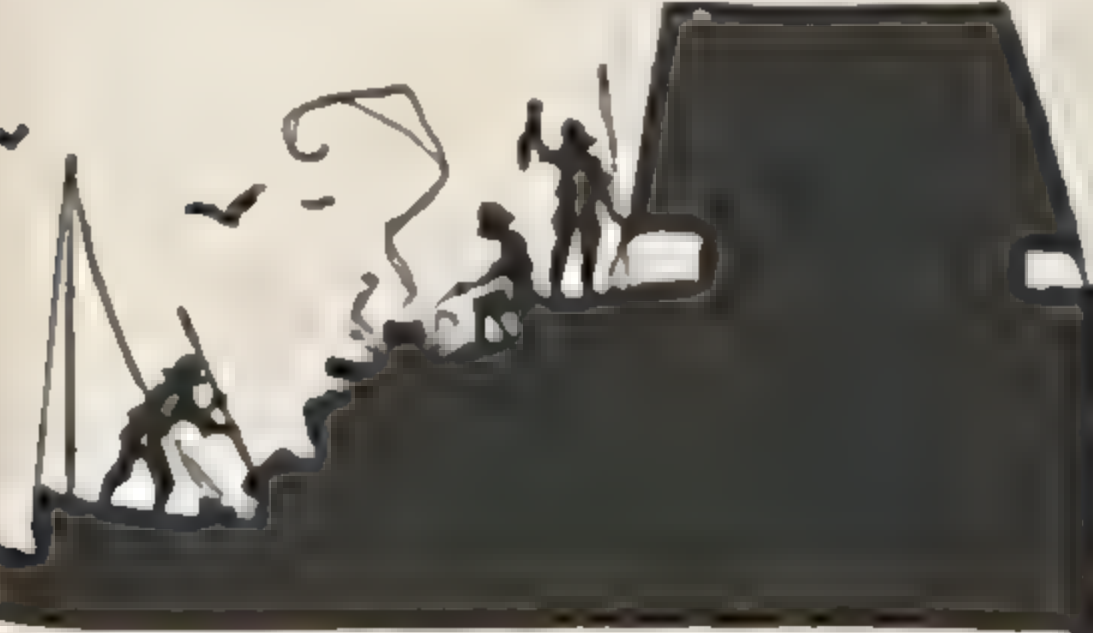
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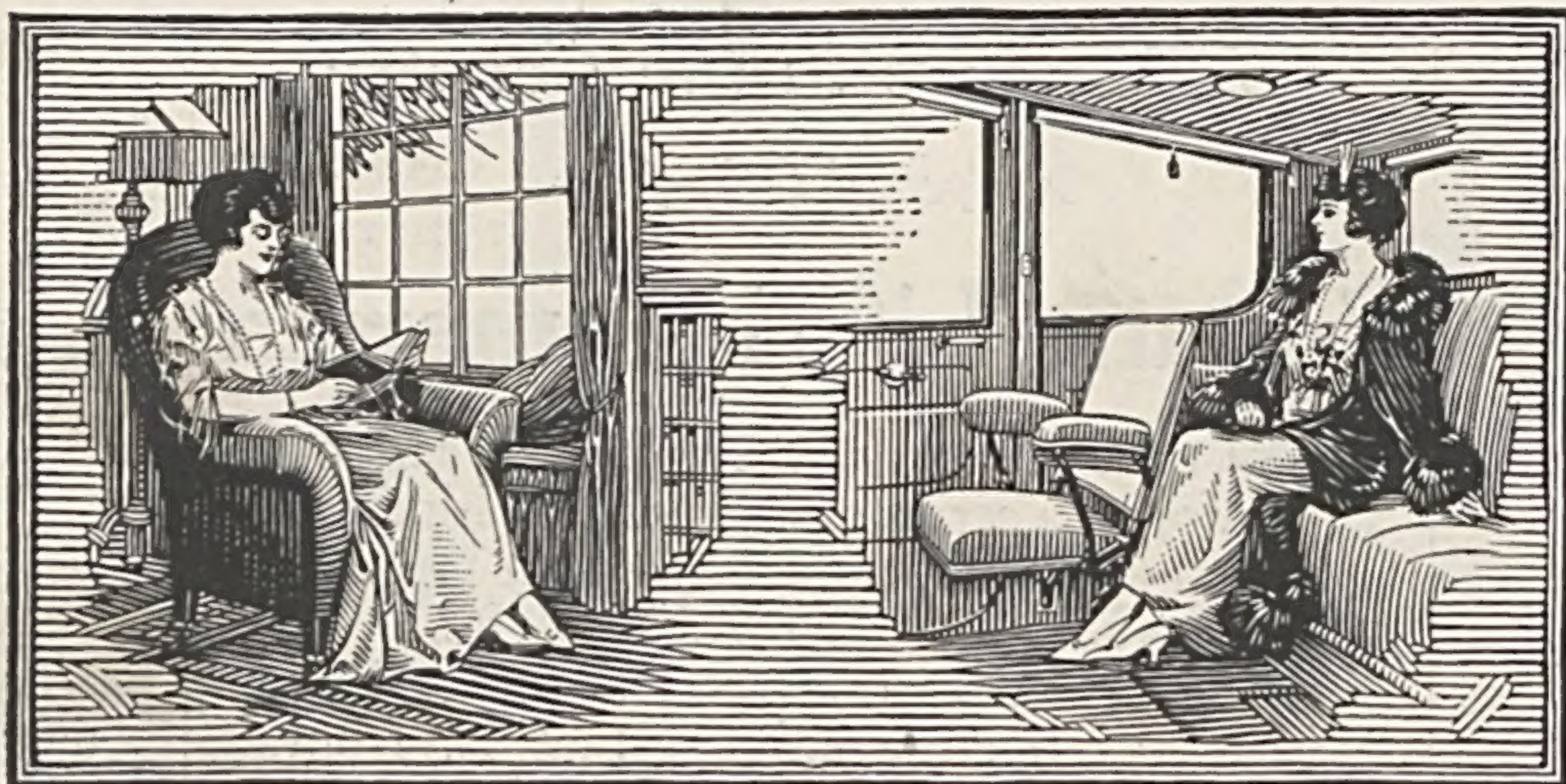
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